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Kerala Theatre

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(Continued from p. 113, Vol. I, No. 1.)

V. SEMI-RELIGIOUS VARIETY.

No less important is the semi-religious variety of the Kerala Theatre which consists of the three important types (i) *Saṅghakkaḷi,* (ii) *Kṛṣṇāṭṭam* and (iii) *Kūttu.* Each one of these is important in its own way. *Saṅghakkaḷi* is an entertainment of a national character based on a religious function which might have had a political end, if our traditions may be believed ; and it led to the development of some comic songs and the utilisation of satire as a weapon of social and political reform. *Kṛṣṇāṭṭam* may tend to shed some light on the origin and development of Hindu dramas, an aspect which is probably found developed in the Yatras of Bengal[1]; and it is very important in so far as it led to the creation of the type of entertainment,[2] called *Kathakaḷi* and with it the richest part of our vernacular literature. *Kūttu* is indeed the most important of the series, because it has a wider significance. For in this type the orthodox traditions of Hindu dramaturgy exist in their living form. Equally important is its contribution to the elucidation of the

1. Mr. G. Thakurtha questions this generally accepted view : vide the opening chapters of his *Bengalee Drama* for a full discussion of the relationship between *Yātra* and Samskrit Drama.

2. Vide the writer's paper on the *Kerala Theatre,* published in Annamalai University Journal, Vol. I, No. 1, pp. 105-106.

Bhāsa Problem.[3] These have been grouped together and termed the semi-religious variety for the reason that they have some religious atmosphere introduced into them, though it must be said, there is nothing essentially religious about them.

(i) SAṄGHAKKAḶI.

The origin of *Saṅghakkaḷi* cannot be definitely ascertained, but if traditions may be believed, it consists of groups of *Saṅghas* meeting together for some national purpose, religious or secular, and amusing themselves by some spectacular entertainments. This type is known by a variety of names : *Saṅghakkaḷi, Svastikaḷi, Śāstrakkaḷi, and Yātrakaḷi.* It is called *Saṅghakkaḷi* for the reason that various *Saṅghas* take part in the performance. The conduct of this *Kaḷi* as a votive offering is supposed to bring prosperity, and so it is termed *Śvastikaḷi.* It is *Śāstrakkaḷi* because with this are traditionally associated the beginnings of *Śāstraic* studies in the land. It is *Yātrakaḷi,* or *procession-play,*[4] probably for the reason that this refers to the coming and going of some foreign elements.

The reported origin of this *Kaḷi* is as follows. The great advance that Buddhism made in the land made it necessary to devise some measures to check the rising tide of that alien religion. The orthodox *vaidiks* therefore met in solemn conclave and as advised by Jaṅgamamaharṣi, they inaugurated this performance and in addition invited from outside six great *Mīmāmsa* scholars to combat Buddhism and to organise a school of *Śāstraic* studies.[5] If any credence may be attached to this legend, then the beginnings of this variety of entertainment may well be put back to the early centuries of the Christian era.[6]

An examination of the various names by which the entertainment is known, of the various traditions associated with it and of its actual conduct reveals certain general features which shed light on its origin and antiquity. First of all, this entertainment came into existence when Buddhism was in a flourishing condition in Kerala. Secondly, it must have been originated to check the rising tide of Buddhism, particularly

3. Vide the writer's papers : (*i*) *The Bhasa Problem* in the IHQ, Vol. I, pp. 103-11 ; 330-340 ; (*ii*) *The Bhasa Theory Again—A Reply to Prof. Keith,* IHQ, Vol. III, No. 3, pp. 552-558.

4. *The Bengalee Drama,* p. 8.

5. Vide the writer's paper, *Religion and Philosophy in Keṛala,* IHQ, Vol. IV, No. 4, pp. 712-14.

6. Ibid., Note 5.

so if we may associate *Saṅghas* [7] originally with Buddhism. Thirdly it was an all-Kerala performance conducted for the purpose of achieving success in some great national enterprise. Fourthly with this is associated the coming in of foreigners into the land.[8] It is also clear that whatever its origin, this has been completely forgotten and it is very doubtful if the entertainment, as conducted at present, has anything to do with its original purpose. It seems that in this variety is preserved the shadow of what might once have been some grand national celebration of a victory in the field of religion or of politics; probably the former because of its religious associations, for it is even to-day held to be very auspicious to hold this performance. This further suggests its extreme antiquity, particularly because there is but very little of religion in it now.

The *Kaḷi* consists of five distinct sections: (i) *Keḷi*; (ii) *Nālupādam-vaikkal*; (iii) *Pāna*; (iv) *Āṅgyaṅgal*; and (v) *Hāsyaṅgal*, of which the second is supposed to be the most important part of the whole function. The entertainment is generally celebrated as a complement to some domestic ceremonies in the houses of well-to-do caste Hindu families. On invitation the representatives of the various *Saṅghas* come, and the first item of the programme consists in their sitting round a big wide-mouthed copper vessel, called Cembu, and singing songs keeping time by striking the vessel. This is followed by one of them becoming possessed and conducting a weird dance. The last item of the preliminary rite is to break a cocoanut, after which the man possessed becomes quieted down. This constitutes what is termed *Keḷikoṭṭu*[9] for this variety of entertainment. After this the party retires for their evening rites.

The next item of the programme is the *Nālupādam-vaikkal,* when a few brahmins of the party walk round a lighted lamp (See Pl. I Fig. 1), singing in accented tones a malayalam verse.[10] This function over, they

7. Tradition speaks of a number of *Saṅghas* existing in Kerala.

8. Ibid., Note 5.

9. Cf. *Toṭayam* in *Kathākaḷi,* vide AUJ, Vol. I, No. 1, pp. 106-107; also *Kriyācavuṭṭuka* in *Kūttu* described later on.

10. It is a very interesting question to raise why the actors should sing a verse in *Malayalam* on the occasion of what is treated as a very orthodox ritual. Is there an element of satire on the Buddhists' use of the vernacular as the language of their religion? This cannot be, because such an aspect is inconsistent with any religious attitude. We may probably see in this the Buddhistic influence in utilising the spoken language as a medium of religion and religious experience. If this view may be accepted, then we may see in this a close relationship between the *Kaḷi* and Buddhism.

all retire for their dinner, singing boat-songs on their way, and in the dining hall they make a hell of noise, vociferating like hungry gluttons. After the repast they again assemble in the open hall outside and perform what is termed *Uḷiccal.* Then they begin their *Āṅgyaṅgal* which consists in sword play, which is not unworthy of Don Quixote. This is followed by *Hāsyaṅgal,* in which the chief character is *Iṭṭikaṇḍappan Kaimal,*[11] the impersonation of the master-idiot. In the first stage he figures as a swordsman and then as a fisherman and in both these capacities, he is made the butt of ridicule. Other characters also make their appearance, the more important being *Maṇṇan* and *Maṇṇatti,* the washerman and the washerwoman ; still another is the gipsy who entertains the audience with her dance. This last part can be played only by the members of one family, the Nāmpūtiri family of Pūntoṭṭam.

Such in brief is the order and nature of this type of entertainment. It does not require any stage or any curtain ; it generally takes place in the open air in the quadrangle of the house under a temporary canopy. The only source of light is the orthodox tall brass lamp, *nilaviḷakku,* (See Pl. I. Fig. i, the lamp in the centre) with wicks on all the four sides. The costume and songs are very primitive and the wit stereotyped. But the natural simplicity characteristic of the performance and the religious halo enveloping it account for the appeal it makes to the masses. The main interest of the whole thing lies in its antiquarian aspect and in its songs which are characterised by an archaic flavour. One impression it leaves upon us is that the performance consists of two distinct elements ; one, a meeting of the leaders of the *Grāmams* for a religious or political purpose followed by their armed retinue and two, a farcical enactment by their followers to serve as a pastime for the masters.

(ii) KṚṢṆĀṬṬAM.

Kṛṣṇāṭṭam is purely a Sanskrit entertainment, modelled probably upon the *Gītāgovinda*-acting and has the greatest halo of religious sanctity attached to it. As we have already mentioned, this type of play

11. This is a type of the local magnate we had in olden times and who is not very rare even in these days. Proud and haughty and conscious of his power and at the same time incapable of anything, he was in every way unworthy of the office he was called upon to fill by chance or the accident of heredity. He pretends to be brisk and clever and learned, but really he is just the opposite of what he pretends to be. He is an inimitable character drawn no doubt from actual life.

was originated by *Manaveda*,[12] Zamorin of Calicut, about the middle of the seventeenth century. The text of the play, *Kṛṣṇapadi*,[13] is written by the same prince, and it is a masterly imitation of Jayadeva's *Gītāgovinda.*

There are certain conditions attached to the conduct of the play. In the first place it is not all who can take part in the play : the players belong to certain specific Nayar families in the territory of the Zamorin of Calicut. Secondly, it is purely a family type of entertainment ; the play can never be enacted outside the limits of the kingdom and even there only in temples, royal courts, and the houses of aristocratic *Nampūtiris.* Another condition imposed upon the actors is that those who impersonate the more important characters must fast till the performance is over. The conditions laid down for its conduct, the antique nature of the costume and other accessories and acting—all these make the performance a very orthodox affair. In actual conduct it does not in any essential respect differ from its more popular offshoot, *Kathakaḷi.* It is entirely pantomime acting and dancing where *nṛttam* takes the most important place, the gesture language used being almost the same as that used in *Kathakaḷi.*

The actors are aided by music, both instrumental and vocal. There is the musician who sings and in accompaniment are sounded the musical instruments of *Maddalam, Elathāḷam* and *Cenkila.* As in *Kūttu,* the *Maṅgalācaraṇa* consists of the *Kriyacavuṭṭuka*[14] and the playing on the musical instruments. The whole performance is generally finished in nine days ; the play runs on for eight nights and on the ninth night is re-enacted the birth of Kṛṣṇa. Further, as has already been mention-

12. Vide writer's Introduction to the *Mukundamāla,* published as No. 1 of the Annamalai University Samskrit Series, page v ; also his paper on *The Kṛṣṇas of Kerala,* contributed to the Mm. Ganganatha Jha Commemoration Volume. This prince is reported to be a contemporary and pious follower of Vilvamangalam Swamiyar III, the head of Naṭuvil Madham and a great devotee of Śri Kṛṣṇa. He requested the saint to get him a vision of the divine Lord. The latter invoked the Lord and requested Him to satisfy the desire of Mānaveda. This accordingly the Lord did ; but the prince in the madness of the divine moment wished to embrace the Lord and rushed at Him. This was not requested of Him, a divine voice said, and the vision disappeared, but not before Mānaveda was able to snatch a peacock feather from off the coronet of the Lord. This self-same feather, as traditions report, adorns the crown of Kṛṣṇa which the actor impersonating Kṛṣṇa wears. This is also assigned as of the many reasons for the religious importance of this play.

13. The text has not yet been printed in Devanagari script.

14. See under *Kūttu.*

ed, the performance is restricted to specific times and places; and as such cannot be acted to order. This variety of entertainment is performed as a votive offering, and the witnessing of the most important scene, *Kṛṣṇāvatara,* the birth of Kṛṣṇa, is supposed to give children to the childless on which occasion the pious for whose benefit the play is enacted go fasting the whole night till the performance is over. In this variety then we have an intensely religious play.

(iii) KŪTTU[15]

Kerala is probably the only place in the whole of India where Sanskrit Dramas are staged in an orthodox fashion; and the temple of the locality, where alone such staging is allowed, has been the most popular recreation-place for all high caste Hindus. The local stage has a long history behind it, going back to the days of the later Perumals, the imperial suzerains of Kerala. If tradition is to be believed, it reached the acme of perfection during the days of Kulaśekhara Perumal,[16] who was not only a great poet and dramatist but a past master in the art of histrionics. Aided by Tolan, his minister and favourite, many innovations were introduced in the stage practice to make the acting more realistic and the stage more popular. This tradition is more or less confirmed by the opening words of the *Vyaṅgya-vyākhya*[17] wherein the imperial dramatist commanded its author to sit in judgment on the stage-merit of his drama which the king himself acted. When it is remembered that there is no other tradition of a stage reformation, it may readily be conceded that the Sanskrit stage in Kerala may justly be proud of its antiquity. The numerous restrictions imposed upon the actors and their acting and the various peculiarities in their get-up and their mode of representation make *Kūttu* an interesting subject of study to the student of antiquities. And this study deserves to be made as early as possible, for this type of play is dying out. Apart from the local importance of *Kūttu,* as being

15. The matter presented in the following section has, to some extent, found publication in the various articles the writer contributed to the Journal of the Mythic Society, Bangalore; the Journal of the Royal Asiatic Society, Branch, Bombay; the Indian Historical Quarterly, Calcutta; and the Bulletin of the School of Oriental Studies, London.

16. Vide the writer's paper, *The Kulaśekharas of Kerala* published as an appendix to his edition of the *Mukundamāla* (AUSS, No. 1), where the date of the author is discussed; see also his paper *The Bhasa Theory Again—A Reply to Prof. Keith* IHQ, Vol. III, No. 3, pp. 555-57.

17. Vide Introduction to the *Tapatisaṁvaraṇa,* published in the Trivandrum Samskrit Series.

one of the most ancient and popular of our entertainments, it has got a wider Indian importance, for in this we have the Sanskrit dramas staged. It is distinct from the staging of the same elsewhere, if such a thing exists at all, in our having made the *Vidūṣaka* give by word of mouth a translation of the verses which the hero acts and in our dispensing with the curtain which is found mentioned in the extant dramas.

It is again distinct from the other local varieties in that two conditions have to be satisfied before it can be acted. The first of these is as regards the place of acting. Like the other local varieties of entertainment, or the dramas elsewhere, *Kūttu* cannot be staged anywhere and everywhere. It must be acted only in *Devālayams*, i.e., temples. In some of the richly endowed temples in Kerala there is set apart a beautiful structure, adorned with all the skill of the architect and the sculptor, for the purposes of acting; and this is known as *Kūttambalam* —Theatre-temple (See Pl. I Fig. ii.) which is described in the concluding section of the paper. In temples where such a separate structure does not exist, the acting is generally conducted in the spacious dining hall. In every case, the theatre is in front of the temple to the right and the stage faces the idol and the actors act in front of the idol; and *Kūttu* scrupulously satisfies the injunction that it must be represented only in *Deva-Sadas*; not even in *Brahma-Sadas*. As a matter of fact it is never found acted in any place other than a temple, and therefore only caste Hindus are allowed in. It is quite in keeping with this that every major temple in Kerala has endowed a particular Cākyār family, in return for which they are to stage Sanskrit Dramas annually or during temple festivals.

The second condition relates to the actors themselves. Whereas all caste Hindus are allowed to take part in the other entertainments, only a particular section of *Ambalavasis* is allowed to act *Kūttu*. They are Cākyārs, their women the Naṅgyārs and the Naṁpiyars. The Naṁpiyars' main concern in *Kūttu* is to work the *Miḷāvū* (See Pl. II Fig. i.) a close-necked metallic jar with its mouth tied up with a piece of leather to help the acting of the Cākyār. The Naṅgyār (See Pl. II Fig. i.) besides being an actress, has also to help the Cākyār by sounding the cymbal generally and in some cases by reciting in musical tones the Sanskrit verses which the latter acts.

The Cākyārs, the most important of those allowed to appear on the temple stage, are, it is said, the descendants of *Sūtas* who graced every ancient Hindu court as the court bard or the minstrel. The term itself is taken as suggestive of it, inasmuch as it is interpreted to be a corrupt

form of *Ślāgyar,* a man of respectability, a respect due to his wisdom and learning. Tradition hath it that a particular *sūta* with his family came over to Kerala with one of the Perumals as his courtier. When his family was about to become extinct, it was allowed to adopt into it the children of Brahmin women born of criminal intimacy. This procedure continues even to-day. Such children, if invested with the sacred thread, become Cākyārs; if not Naṁpiyars. The girls are taken into either section indifferently. Such is their traditional origin; and this shows that these actors have behind them at any rate a long histrionic tradition.

These two restrictions, as regards the place of acting and the person acting, show that whatever acting there was in ancient days, had for its aim, as in ancient Greece,[18] the popularization of religion and the language of this religion. Religion coloured the whole performance and hence its appeal to all classes of caste Hindus. This is again emphasised by the subject matter of the plays which is mainly taken from the venerable epics, the *Rāmāyaṇa* and the *Mahābhāratha,* though naturally the actors have a partiality for the story of Rāma. Such a necessity could have taken place only in the early days of Aryan colonisation. Hence *Kūttu* came to have a religious character impressed upon it, a character which it retains to-day; for instance the Cākyārs are even to-day enjoined to fast till the performance is over.

In the early stages, this acting must have been modelled upon the old Sūta's narrations, amplified probably with exposition and illustration, a form that is still living in *Prabandham Kūttu,* one of the three varieties of Kūttu. (See Pl. II Fig. ii.). The next step must have been regular dramas. In those days the works of Harṣa, and possibly of Kālidāsa, may have held the stage; for we find that the *Nāgānanda* has been a favourite piece with the Cākyārs. The next noticeable stage is when we come to the days of Tolan towards the close of the 8th century A.D. Religion and the institutions intended to further it had by his time taken root among the people and these no longer needed the active service of *Kūttu.* In the meanwhile social and political institutions had grown up and become more or less rigid. Abuses crept in and the wise and far seeing minister utilised this as a powerful weapon of social reform. The Cākyārs enjoyed absolute freedom of speech on the stage. Availing himself of this, Tolan introduced certain very effective changes. Personal references, pointed allusions, and innuendos were the weapons

18. Cf. Allardyce Nicoli: The Development of Theatre, p. 20.

put into the hands of the Cākyārs and these they used unsparingly, whether the victims were princes or nobles, patricians or plebians, when the good of the society necessitated an exposure of their conduct. Of course, the serious characters are never the mouthpiece of this satire, but only the inevitable *Vidūṣaka*. From the days of Tolan down to the present time, *Kūttu* has been serving not merely as a pleasant recreation but as an effective social tonic.

Kūttu, as suggested before, has three modes of entertainment, (i) *Prabandham Kūttu* (ii) *Naṅgyār Kūttu* and (iii) *Kūṭiyāṭṭam.* Of these, the first is pure narration with exposition; the second is pure acting, while only the last variety is a full fledged theatrical representation. In the first and the last of these, all the three, Cākyār, Naṅgyār and Naṁpiyar, have to be on the stage, while in the second variety the Cākyār's presence is not needed. As for the time of acting the first is acted in the afternoon, the second just after nightfall and the last one *Kūṭiyāṭṭam* is generally acted only during night except when the *Mahānāṭaka* is acted.

a. Prabandham Kūttu.

In this the Naṁpiyar plays on the *Miḷāvū* (See Pl. II-Fig. i; also Pl. VI—ii) and the Naṅgyār sounds the cymbal in tune with the Cākyār's acting. (See Pl. II Fig. i). The Cākyār recites a verse from a *Prabandham,* generally that which deals with the story of Śri Rāma, then he acts it; and afterwards he proceeds to expound it. The greatness of the actor in this case is to be measured not so much by his histrionic talents, as by his power of exposition which is often illuminated by apt and suitable analogies from current social, religious and political events of a praiseworthy or reprehensible character. It is here, as also in *Kūtiyāṭṭam* that *Kūttu* discharges the function of a cathartic. The Cākyār here must be a sound scholar. The old generation of Cākyārs were great scholars, and, no wonder, even at the present day, their explanations, their interpretations and their appreciations hold good. Thanks to the work done by them, Kerala has always been a strong centre of literary studies.

b. Naṅgyār Kūttu.

In this variety of *Kūttu,* (See Pl. II Fig. i.) the Naṅgyār takes the place of Cākyār. The most interesting point in connection with this is that a woman appears on the stage. Here we have only pure acting and naturally this affords no scope for satire. The actress is helped by the instrumental music of the *Miḷāvu* and the cymbal. Dressed in a queer way, she first recites a verse and afterwards acts in pantomime.

c. *Kūṭiyāṭṭam.*

The most important variety in the *Kūttu* family is *Kūṭiyaṭṭam* where we have Sanskrit dramas staged. The term itself is quite significant. It is composed of two words, *Kūṭi,* meaning *combined* and *āṭṭam,* meaning *acting,* and yields the idea, combined acting. It is mixed or combined either because both the *Cākyār* and the *Naṅgyār* appear on the stage to act, or because more characters than one appear on the stage, or because there is a mixture of narration and acting, or, again, as we are inclined to think, because of all these facts.

The first preliminary in *Kūṭiyāṭṭam* is what is known as *Kūttu-purappāṭu,* i.e., the starting of *Kūttu.* The stage is well adorned with green leaves, flowers, cocoanuts and plantains. A big lighted lamp, and a *Narapara,* a measure full of paddy are kept facing the actor. When the preliminaries are arranged and the actor is ready to appear on the stage, the instrumental music is sounded. On this occasion the usual music of *Miḻāvū* and cymbal is supplemented by *Madhaḷam, Kombu,* and *Kuḷal.* (See Pl. II Fig. ii). After sounding the *Miḻāvū,* the Naṁpiyar retires into the green-room and, bringing some holy water, sprinkles it upon the stage, reciting the *Nāndi-Śloka,* i.e. the benedictory verse of the drama more correctly of the act that is to be staged. This is known as *Araṅgu Talikkuka* (sprinkling the stage with water) and with this are over all the items of *Nāndi.*[19] Then the musical instruments are once again sounded, and after this enters the *Sūtradhāra,* or the stage-manager, of the play.

The *Sūtradhāra* enters the stage and treats us to a queer kind of stepping, accompanied by dancing, which is known as *Kriyācavuṭṭuka,*

19. Vide writer's *Note on the Nandi,* BSOS, Vol. VI, No. 3, pp. 819-21. The reading given in the commentary, the extract of which was published there is perfectly legitimate and relevant, when *Nāndi* is understood as described here. It is not a mere recitation of a verse—it is doubtful if such a recitation forms part of it—but a very elaborate ceremony done for the most part within the green-room, at the close of which the *Sūtradhāra* comes upon the stage and recites the opening verse. It may be pointed out here that every act that the Cākyār stages has an introductory verse attached to it, which is to be recited at the close of the *Nāndi* ceremony, and this verse forms an announcement of the act that is to be staged. This would mean that the so-called *Nāndi* verses, in such of the dramas of the Kerala-nāṭaka-cakra which come under the now well-known but *wrong* category of *Bhāsa-nāṭakacakra* are but introductory verses to the first act and not the *Nāndi* verses of the whole drama. Cf. Writer's note on the subject in his translation of the *Dūta-ghatotkaca,* published in the Shama'a of Madras. This is a very important point particularly for Bhasites to ponder over.

stepping out the action. After this he recites to the accompaniment of music, some verses, dancing in a peculiar way all the while. This is followed by the *Sthāpana* of the play, or as we would put it, of the act. Even though the text of the drama may have a *Naṭī* taking part in it, she never makes her appearance on the stage. The *Sūtradhāra* does her part also.[20] This takes us to the end of the first day's acting.

On the second day the scene opens with the character that the *Sūtradhāra* has mentioned the previous day. This will generally be the hero of the play. But even now the play proper is not begun, for this actor acts only what forms the introduction to the particular act of the play which is to be staged. This is known as *Nirvacana* and this takes us to the end of the second day.

Here it may be pointed out that on no occasion is a drama staged in full, but only particular acts. The chief reason for this is probably the long period of time it may have to run and the practical difficulties of staging. A full description as to how the Cākyār must act the various dramas is given in the books, ' *Kramadīpika,* and *Āṭṭa Prakaraṇa,* books which form the actor's manual and guide. Each Cākyār family has got copies of these books, but keeps them so jealously that they are not easily available.

20. Here again is another interesting point for Bhasites to ponder over. The curtailment of the character of the *Naṭi* is made no doubt as a measure of economy. And this could easily be done for it does not materially affect the play. When, however, this is done, the conversational character of the scene ceases : it becomes a mere monologue by the *Sūtradhāra.*. Again, when the *Sthāpana* or *Prastāvana* is thus curtailed as a result of economising, it is but natural to expect the dropping out of such elements in it as have no immediate bearing upon the scene they are going to represent. Thus, the reference to the author, the history of the composition of the play and the occasion of its staging—these details could conveniently be omitted. Thirdly, since Cākyārs act only chosen *acts* at a time, they have to give an introduction on more or less the same lines for everyone of the acts they stage. Hence, we find a stereotyped variety of *Sthāpana.* Such a *Sthāpana,* therefore, does not point to Bhāsa's authorship of the particular act, but it simply means that it was an act popular on the Kerala stage. It may be pointed out that its main function, as it is now presented, is to announce the main incident of the act or mention the main character that appears on the stage. This then is the result of a living dramatic technique. Thus, as before, here also the nature of the *Sthāpana* does not point to any unity of authorship, much less to Bhasa's authorship, but only reveals the accepted stage practice of Kerala. If at all *Sthāpanas* do tell us anything it is only this—that those acts were very popular on the Kerala stage. This also should serve as an eyeopener to the Bhasites.

The *Nirvacana* being over on the second day, the main story begins on the third day in the case of those dramas which have no *Vidūṣaka*. In case, however, there is a *Vidūṣaka,* the main story has yet to wait for three or four days. For on the third day the *Vidūṣaka* comes on the stage and lords it over for the next three days at the least by the exposition of what are known as *Purūṣārthas,* or the aims of life. These are according to him, four in number : (1) *Vinoda,* i.e., the enjoyment of the pleasures of life ; (ii) *Vañcana* or deception, (iii) *Aśana* i.e., feasting ; and (iv) *Rājaseva,* i.e., service under kings. The exposition and acting of these take four days, but are generally done in three days by rolling up the first and the second varieties together. These four items teem with wit and humour. It is here that the offensive social customs and manners, the oppressive conduct and behaviour of those in power are exposed and held up to censure and ridicule. It is here, in short, that *Kūttu* appears as a powerful weapon of civic and social reform.

For the realisation of these *Puruṣārthas,* the people of the village of *Anadhīta-Maṅgala* i.e., the *Village of Illiteracy* assemble together under the leadership of the village priest, whose qualification for this post by the way is that neither he nor his father nor his father's father ever studied any *Mantra* or *Tantra* ! Of those assembled, the most important are the *Uṇṇi-Naṁpūtiris,* the various types of *Ambalavāsis,* and the Nāyar element comprising the local magnates and the temple musicians. Here we have the unit of a Kerala Hindu village. There is, it must be remembered, only one actor on the stage and he has to act the assembling of this crowd, their deliberating as to what should be done to realise the aims of life, their bickerings and finally their coming to a decision. The Cākyār here figures as a perfect mimic. In impersonating this typical assemblage one by one, the actor takes the opportunity to ridicule their social and moral vices. In this case it goes without saying that the success of acting depends entirely on the actor's power of mimicry.

Vinoda is acted on the third day of *Kuṭiyāṭṭam.* The people of the *Village of Illiteracy* having assembled, they set about devising means as to how best they can satisfy their animal passion. This occasion is utilised to indulge in a lot of abuse on the immorality current in the society. The names of so many ladies are suggested one after another, but each one is given up for the reason that she has some failing or other. Here, then, we have a process of elimination wherein are displayed all the failings that man and woman are together liable to. It need scarcely be said that this unsparing annual satire has been exerting a very salutary influence in keeping up the tone of social morality. The next item,

Vañcāna is generally mixed up with *Vinoda.* The *Viḍḍi,* fool, one amongst the villagers, is made the thief, and the occasion is utilized for much moralizing of a very valuable nature.

On the fourth day we have the third of the *Puruṣārthas* described and acted. Here no sort of curtailing is ever made or allowed to be made. The feast is described and the feasting is acted most realistically, the *Vidūṣaka* playing the role of an ideal glutton. Here we have mimicry in the purest and the most realistic form teeming with illustrations, brimful of humour, so much so that even a chronic dyspeptic will evince the keenest relish for a feast, if only he were to see this acting.

On the fifth day we have *Rājaseva,* the last of the *Puruṣārthas,* acted, when the ruling chief and his magnates come up for their share. The assembled villagers discuss among themselves as to who is the best king under whom they could take service. One suggests the chief of this place, another of that place. The various suggestions are over-ruled in favour of a particular chief. In this process of elimination the whole machinery of government has its weakness revealed. The Cākyār ventilates the grievances of the ruled. He describes in pitiful terms the hard lot of the people in general and of the subordinate officers. The numerous sufferings, physical and mental, which these have to endure consequent upon the carelessness, inconsiderateness and indifference of the masters are portrayed in but too vivid colours. Even the crowned and annointed chief is not exempt from the criticism of the Cākyār, and this is true even at the present day. His acts which are oppressive or obnoxious or unpopular are mercilessly exposed. His policy, when it is not conducive to the well-being of the people, is criticised downright. In short, the Cākyār brings home to the ruler how the people view him and his acts. And note this is done often and for the most part in the very presence of royalty, a presence which only makes the Cākyār more unsparingly eloquent. Such open unsparing criticism was, it need scarcely be said, very valuable in those pre-newspaper days in that it tended to improve both the ruler and the ruled. In this feature *Kūttu* fulfils the functions which the Miracle plays of mediæval Europe were performing. The three P's, the butt of the actors, in our case mean evidently men in authority, religious and secular.

After this long process of elimination, the leader comes to the conclusion that there is only one king on the face of the globe who is worthy of being served and that is none other than the hero of the drama they intend to stage, and the motley crowd of villagers start away to take service under him. Thus is this long introduction, perhaps not strictly

dramatic as some may be inclined to think, but none the less entertaining and instructive, connected with the drama to be staged.

On the sixth day of the *Kūṭiyāṭṭam,* the Cākyārs act the chosen scene of the chosen drama. All the characters appear on the stage, the male part being taken by Cākyārs, and the female part by Naṅgyārs. Even on this occasion the characters, except *Vidūṣaka,* never speak, but only use the gesture language which is greatly helped by the expressiveness of the eyes and the face. The actors come dressed in character, dressed indeed in a queer way. The mode of dressing is different in the case of the characters of different dramas. Thus for instance the characters of Jimūtavāhana, the hero of the *Nāgānanda,* and Arjuna, the main character in the *Dhanañjaya,* and Śri Rāma of the *Ramānāṭakas* appear in different costumes. The inevitable *Vidūṣaka* appears in his weird dress. The main function of this character is to recite for the benefit of the masses a vernacular translation of every verse that the hero acts. The part played by him in this respect is very significant, in as much as this marks a deviation in our mode of representing a Sanskrit drama, the more so because no provision is made for such a process in the dramas themselves. Here, then, we have an innovation introduced by a discerning critic to make the drama more popular. Tradition assigns this honour also to Tolan. This was also important in that in this we may see the first beginnings of *Maṇipravālam* which arose from the need for a hybrid language for the use of the *Vidūṣaka,* a language worthy of the character. This language is characterised by the preponderance of Sanskrit. Thus was begun for the use of the Sanskrit stage a type of language which in due course came to be looked upon as the norm of cultured Malayalam style.

According to the tradition of the Cākyārs the number of Acts in which they can train themselves, or are trained, is seventy-two, including the one act dramas and *Prahasanas.* Many of these are identified and they are the following.

1. *Subhdrā-Dhanañjaya ;*
2. *Tapatī-saṁvaraṇa* ;
3. *Nāgānanda ;*
4. *Mahānāṭaka* ;

The different acts of these four dramas, Nos. 1-4, have no special names, so far as we know.

5. *Mattavilāsa ;*
6. *Kalyāṇa-saugandhika ;*

7. *Madhyama-vyāyoga ;*
8. *Bhagavad-ajjuka.*
9. *Śrī-Kṛṣṇa-dūta* or *Dūtavākya,*[21]
10. *Dūta-ghatōtkaca ;*[22]
11. *Karṇa-bhāra or Karṇakavaca ;*[23]
12. *Ūrubhaṅga.*[24]

Nos. 5—12 have only one act each, named as above.

13. *Pañcarātra.*

The names of two of the acts are available. They are: *Veṭṭāṅka* and *Bhīṣma-dūtāṅka.*

14. *Avimāraka.*[25]

The names of the first five acts have been obtained. They are (*a*) *Annōṭṭaṅka,* (*b*) *Dūtāṅka,* (*c*) *Abhisariyāṅka,* (*d*) *Parvāṅka* and (*e*) *Māṭamettāṅka.*

15. *Aścarya-cūḍamaṇi.*

The following are the names of the acts; (*a*) *Parṇaśālaka.* (*b*) *Śūrpaṇakāṅka,* (*c*) *Māyā-(Sītā)ṅka,* (*d*) *Jaṭāyuvadāṅka,* (*e*) *Aśoka-vanikāṅka,* and (*f*) *Aṅgulīyaṅka.*

16. *Abhiṣeka-nāṭaka* :—

The names of three acts only are available and they are: (*a*) *Bāli-vadha,* (*b*) *Toraṇayudha,* and (*c*) *Māyāśirasaṅka.*

17. *Pratimā-nāṭaka*[26] :—

The various names of the acts are: (*a*) *Vicchinnābhiṣekaṅka,* (*b*) *Vilāpāṅka,* (*c*) *Pratimāṅka,* (*d*) *Aṭavyamaṅka,* (*e*) *Rāvaṇaṅka,* (*f*) *Bharataṅka,* and (*g*) *Abhiṣekaṅka.*

18. *Pratijña-yaugandharāyaṇa* :—

The acts are named as follows: (*a*) *Mantrāṅka,* (*b*) *Mahasenāṅka,* and (*c*) *Ārāṭṭaṅka.*

21—27. The writer has published critical translations with notes of these dramas: 21—in the People's Friend, Trivandrum; 22—the Shama'a, Madras; 23 and 24—the Maharaja's College Magazine, Ernakulam: 25—the Shama'a, Madras; 26—the Journal of the Mythic Society, Bangalore.

19. *Svapna-vāsavadatta*[27] :—

The six acts are respectively known as : (*a*) *Brahmacaryaṅka,* (*b*) *Pantāṭṭāṅka,* (*c*) *Pūttuṭāṅka,* (*d*) *Śephālikāṅka,* (*e*) *Svapnāṅka,* and (*f*) *Citraphalakāṅka.*

20. *Bālacarita* :—

One act of this is termed *Mallāṅka* ; the names of other acts are not available.

21. *Cārudatta* :—

According to a Cākyār, one of the acts of this drama is known as *Vasantasenāṅka.*

22. *Śri-kṛṣṇa-carita.*
23. *Umāda-vāsavadatta.*
24. *Śākuntala.*

These twenty-four dramas are connected with our stage. They may be broadly classed under three heads : (*a*) those that are popular even to-day, (*b*) those that were once popular, and (*c*) those that are only traditionally reported to be popular. Under the first head may be included the first eight. Under the head (*c*) come the last three dramas mentioned above, and of these, two are yet unknown, while the last was put on boards only once. Under the head (*b*) may be put down all the rest of the dramas in the above list.

The two dramas, *Dhanañjaya* and *Tapatī-saṁvaraṇa,* are the productions of Kulaśekhara, one of the Perumals of Kerala, who appears to have lived in the middle of the 8th century A.D. They were written for the Kerala stage by a Kerala Prince. They have also a commentary written by the author's courtier from the actor's point of view. These commentaries are, therefore, very important documents for the students of the Kerala stage, though Dr. Mm. T. G. Sastri of Trivandrum did not think fit to publish them.

The *Nāgānanda* has been, and is still, a very popular drama on our stage, a popularity which may to a great extent be explained by the fact that Kerala was the last stronghold of Buddhism and Jainism in India. This drama has taxed the actors' and the stage-managers' in-

27. The Journal of the Mythic Society, Bangalore.

genuity to the last limit. Tradition says that even the fourth act used to be realistically staged, the actor impersonating *Garuḍa* actually flying through air! The last successful flight was made at Iriñjalakuda, when the actor actually rose out of the temple stage and flew through air and safely perched himself on the top of a hill about one and a half mile to the north of the temple. The hill is even now known as *Kūttu-parampu.* About two centuries ago an attempt at flight was made under the patronage of the then Maharaja of Cochin at his headquarters at Kurikad, a village four miles away from Tripunittura. But it ended unsuccessfully, for the actor who manipulated the cords—I don't know the exact significance of the word—failed in his work and consequently the actor came to grief. Since then the attempt has not been repeated. It will form a valuable addition to our knowledge, if complete directions regarding the flying can be got. The second act of the drama, containing the suicide scene, is being acted even now. A fairly long piece of cloth is twisted round with a noose made at one end and the other end is fixed to the ceiling. The character inserts her neck in the noose—women alone are allowed to impersonate this character—and rushes down in a giddy whirl about five feet. From their point of view this is no doubt an achievement.

The *Mahā-nāṭaka* is traditionally looked upon not as an original Nāṭaka but as one compiled from various dramas. The one peculiarity connected with it is that it is the only drama that is acted during daytime.

The *Bhagavadajjuka* is a little *Prahasana* which has once been very popular on our stage. It has an elaborate commentary detailing how to stage it. The text proper does not contain the name of the author, but the colophon in one of the manuscripts in the Paliyam Mss. Library assigns it to Bodhayana. This and the *Mattavilāsa* constitute the two farces popular on our stage.

The *Kalyāṇa-saughandhika* is a popular drama: with this drama is connected the famous *ajagaranṛttam.* It affords excellent scope for acting and is the work probably of a *Cākyār.*

Amongst the five one-act dramas, the most popular is the *Dūtavākya* or *Śrīkṛṣṇadūta,* as it is called. The other dramas of the series also must have been staged, because extracts from them are found in a manuscript which contains all the scenes to be acted in a particular temple in Travancore. The *Pañcarātra* and the *Avimāraka* might have been popular stage plays, but now they are not commonly staged, even though they afford ample scope for Cākyārs to act.

The *Aścaryacūḍāmaṇi,* the *Abhiṣeka-nāṭaka* and the *Pratimā-nāṭaka*—these three constitute the twenty-one acts depicting the life of Śri Rāma. They have been always very popular, though at the present time they act only a few select scenes. These three dramas are known among Cākyārs as *Ceriya-abhiṣeka, Valiya-abhiṣeka* and *Pādukābhiṣeka.* Of the next three dramas, at least one act of one of them, the *Mallāṅka* of the *Bālacarita* has been popular. Regarding the *Cārudatta*, no information is yet available as regards its ever having been popular on our stage. The *Śrikṛṣṇacarita* remains yet to be discovered, if it may not be identified with the *Bālacarita.*

The *Umāda-vāsavadatta,* which is a work of *Śaktibhadra,* the author of the *Cūḍāmaṇi,* might have been a popular stage play, but it is yet to be discovered. The *Śākuntala,* tradition says, was once put on the stage, but when the Cākyār acted the opening scene, he spoiled his eyes when he looked at two objects in opposite directions, as the scene required. After this experience, it has not been staged.

Enough now has been said to show that many dramas have been popular on our stage, the total number of acts prepared for the stage being seventy-two according to the oral testimony of a Cākyār. If this be true, some dramas yet remain to be discovered.

Taking *Kūttu* as a whole, we have here in a limited way dance and music, narration and exposition, imitation, representation and pantomime acting. There is enough difference in the mode of acting the different varieties of this family and the sympathetic audience has enough food for enjoyment, both intellectual and aesthetic. Not only that, it has done much for educating our society and for raising the standard of our literary culture. No doubt *Kūttu* is steadily declining in popularity and a detailed study of the same deserves to be made because of its intrinsic worth and because of its dramatic and historical importance. And even now it is not too late. The so-called modern refinements of the stage have not begun to exert their influence on *Kūttu.* It still continues in its antique mode of representation. The mode of dressing, the mode of acting and the mode of staging—in short the stage technique—has remained the same, probably since the days of Tolan, i.e., probably a little over a millennium.

Mention has been made in the preceding section to *Kūttambalam*—Theatre-temples, where *Kūttu* is staged—and we shall not better conclude than with a reference to these interesting structures. In the Cochin State two such structures exist, one at Iriñjalakuda and the other

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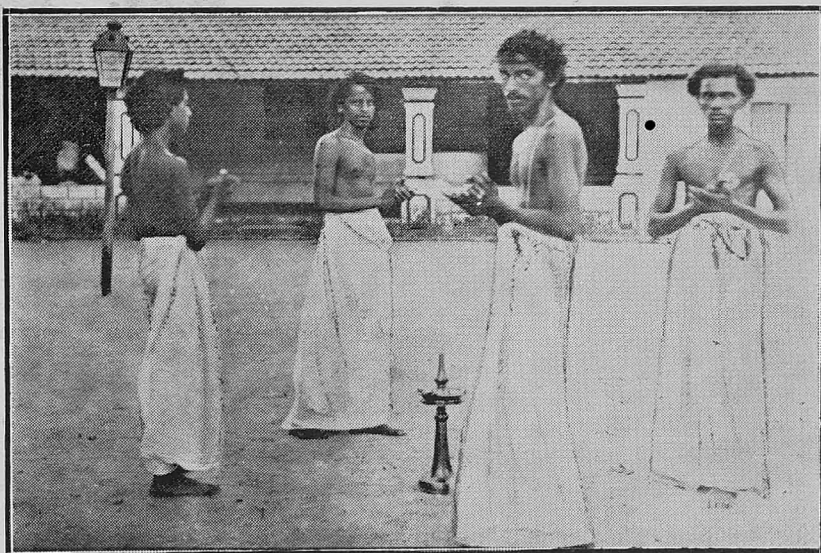
(Through the courtesy of the Superintendent, the State Museum, Trichur.)

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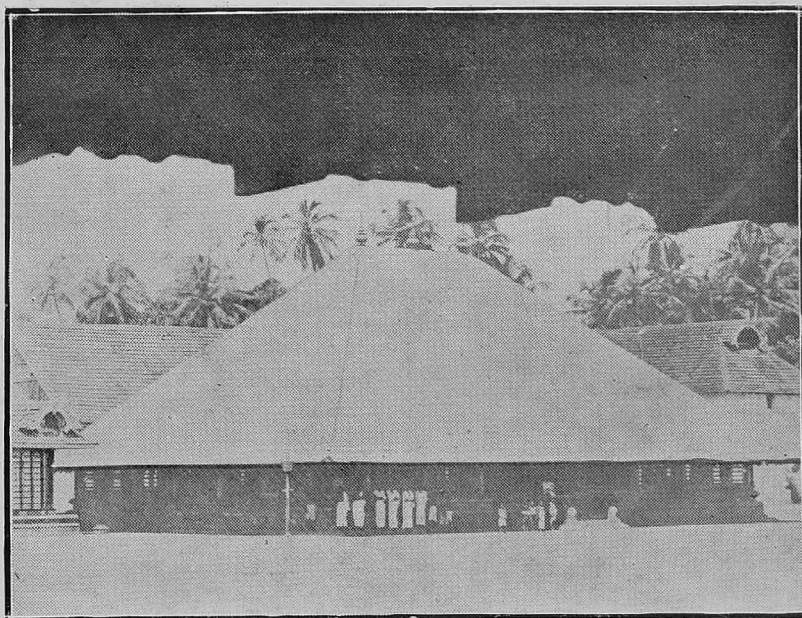
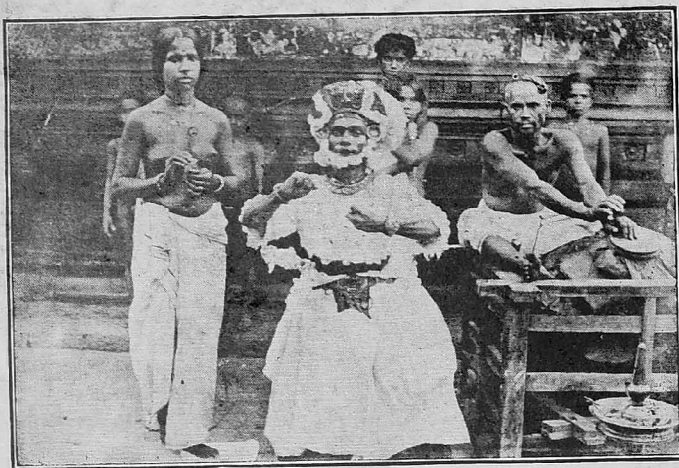


PLATE II.

Fig. i.

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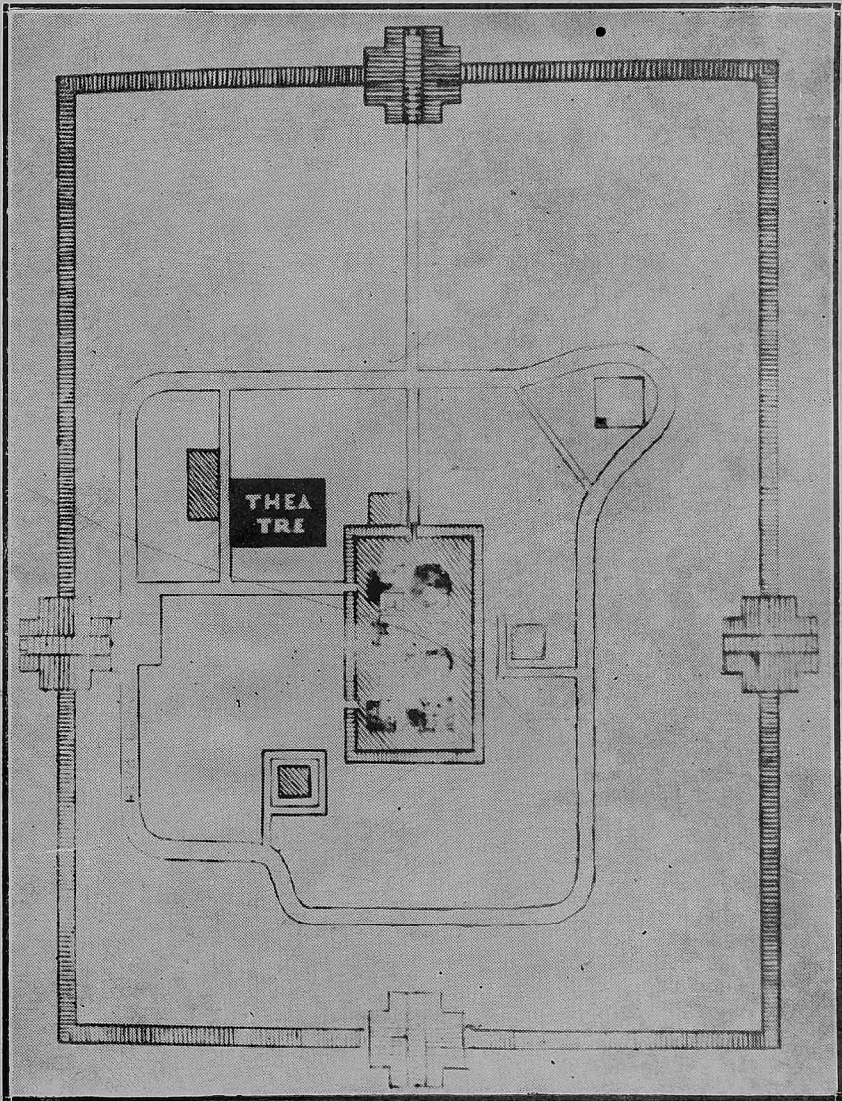
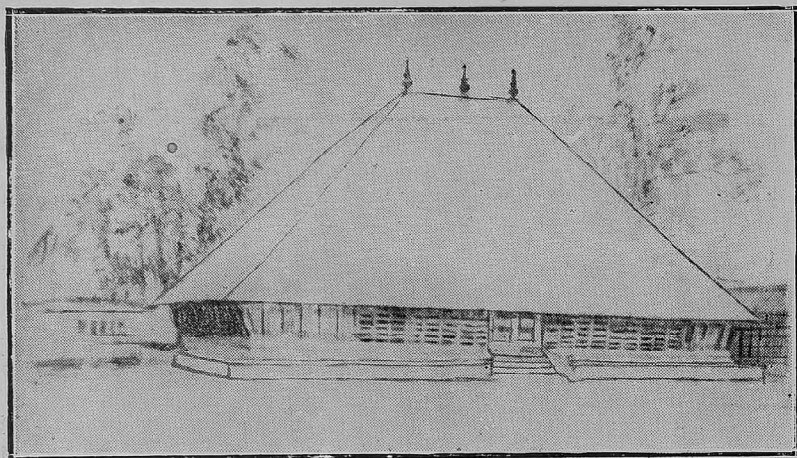
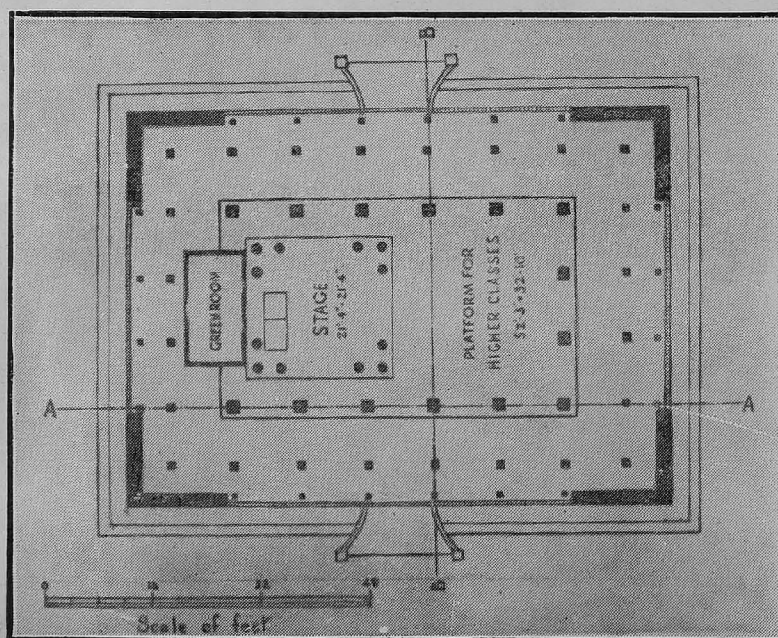


PLATE IV.

Fig. i.

Fig. ii.

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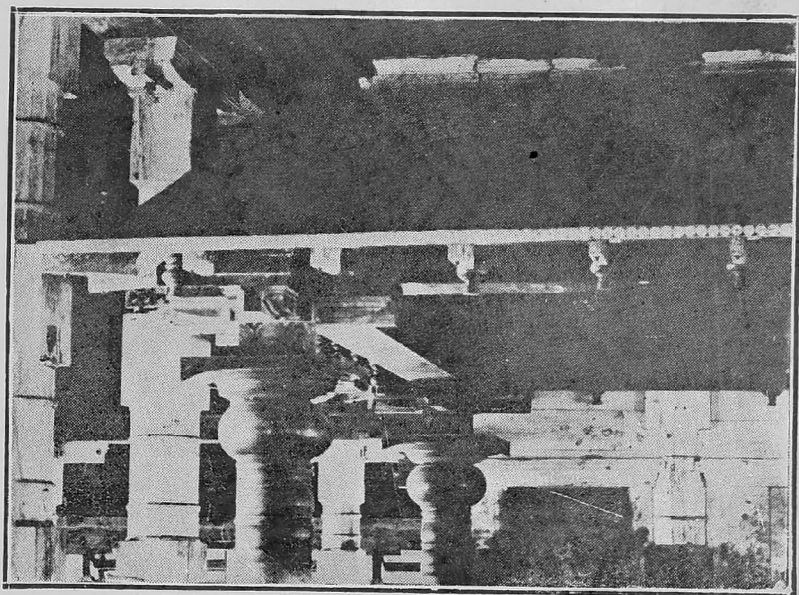
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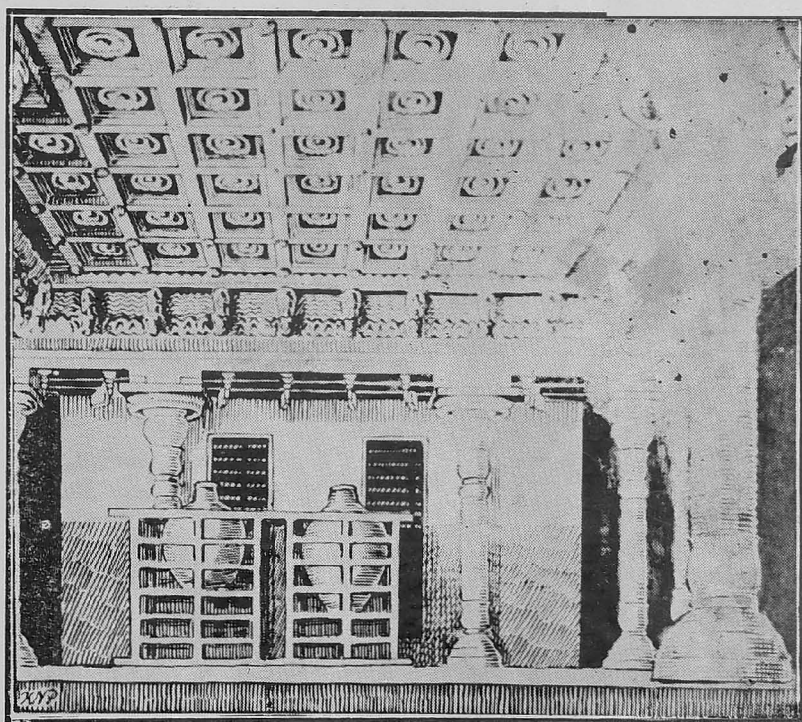


PLATE VI.

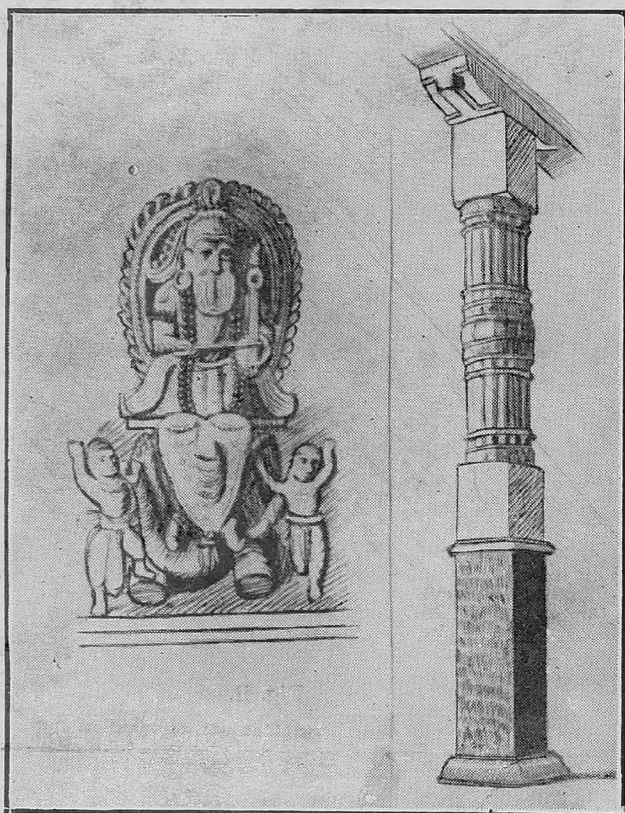
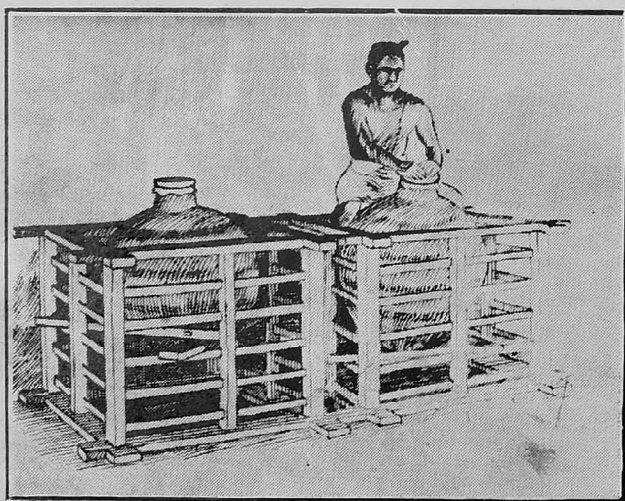
Fig. i.

a *b*

Fig. ii.

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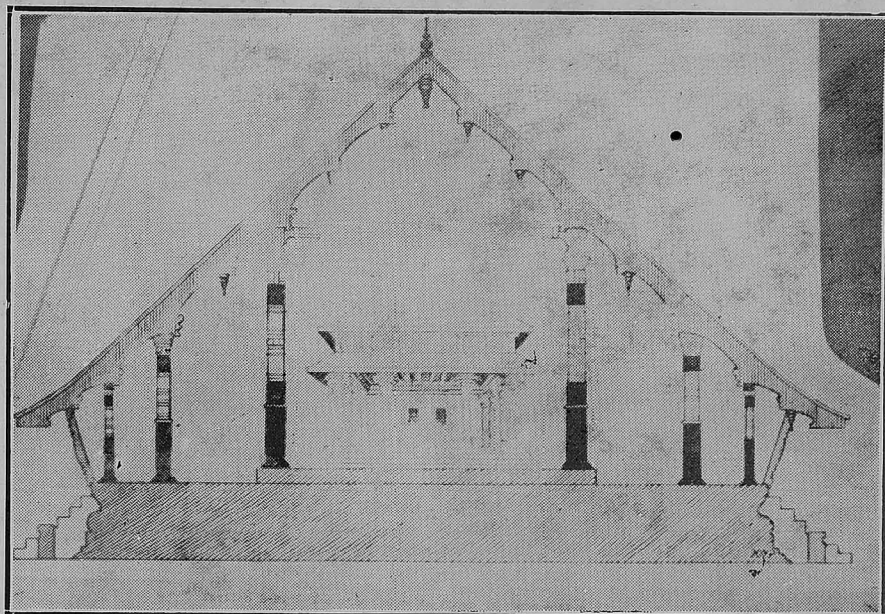
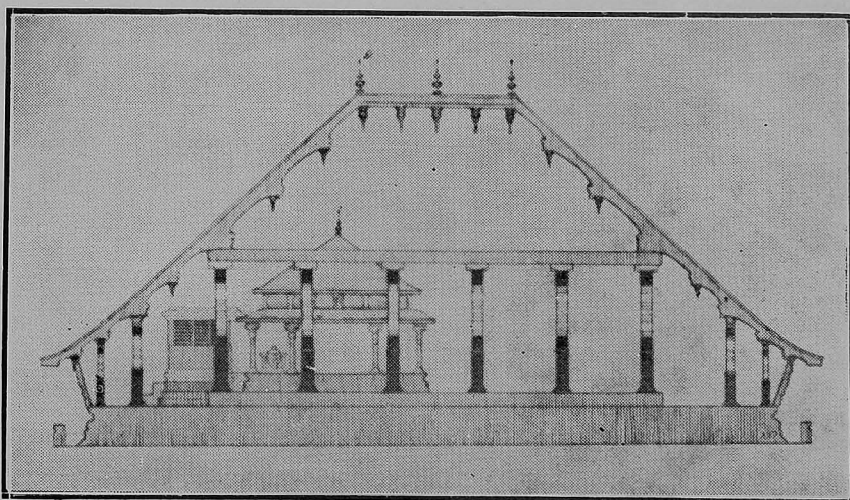


Fig. ii.

at Trichur. They are by no means ancient structures. In structural details and in appearance they are alike. A general view of the former can be had from Plate I. Fig. ii, and of the latter from Plate IV. Fig. i.

The theatre-temple at Trichur is situate to the north-west of the sanctum sanctorum (See Pl. III.) and lies east and west with two main entrances one north and the other south (See Pl. IV. Fig. ii.) The basement stands about four feet above the level of the ground and is worked in granite with all the detail-ornamentation of the *adhiṣṭhāna* in the orthodox fashion. The superstructure is made of wooden rails (See Pl. IV. Fig. i.) Entering the theatre from the south one finds a raised platform in the centre of the structure running east and west divided into three distinct parts (See Pl. IV. Fig. ii.), the central portion being higher than the one on the east or west. The western-most part constitutes the green-room which is marked off from the rest by screen walls. It has two divisions, one reserved for males and the other for females. The eastern part is the auditorium, where the Brahmin aristocracy seats itself. The central portion which is slightly higher than the auditorium forms the stage proper. It is a square area with an ornate ceiling (See Pl. V. Fig. ii.) supported by ornamented pillars. (See Pl. VI Fig. ib). Notice the exquisite wood-carving on the ceiling (See Pl. V. Figs. i and ii)—the figure of Narada (See Pl. VI. Fig. ia). From the green-room are two entrances into the stage and between them is located the musical instruments (See Pl. VI Fig. ii). All around this central flat, there are pillars to support the roofing, the nature of which will be clear from Plate IV. Fig. ii, while the section views of the same will be clear from Plate VII. The roof is copper-sheeted and adorned by three golden domes (See Pl. IV. Fig. i.) The whole forms an imposing structure. It is a general rule that the theatre should be in front of the temple to its right (See Pl. III), so that the actors will be facing idol when they act.

This takes us to the end of our present study of the Kerala Theatre. I have in the course of the paper surveyed sixteen varieties of representations popularly current in Kerala. I may not have exhausted the varieties and types ; my descriptions have been meagre and scrappy and this could not be otherwise, for the information on the subject has to be collected from strolling bands of actors. However, enough, I believe, has been said to show that here is a little known but wide field for research which promises to elucidate some aspects of our ancient culture.

28. I am greatly obliged to my friend, Mr. K. Narayana Pisharoti, B.A., an artist of great promise, for the pen and ink sketches of the theatre and its various parts which are published here, as plates III to VII. Similarly, I also express my obligation to Mr. Subramaniam for photographing them.

Vedānta on Freedom and Moral Responsibility

BY

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(Continued from page 27, Vol. III. No. 1)

The difficulties of working out a conception of freedom that would dispose of objections and misunderstandings are enormous. A final solution to the problem of free-will and responsibility—a problem which has been the battleground of philosophers and theologians—is, in the nature of the case, not to be met with in any one system of thought. Ramanuja's solution of this vexed problem may or may not be perfect; but it gets as near a satisfactory answer as is possible. His reconciliation of free-will and determination as set forth in the Śri Bhāṣya is explained lucidly and at length in the Śruta Prakāśikā.

Is the activity of the individual soul independent or does it depend on the highest Lord ? The *prima facie* view is that self is completely free and independent of Brahman. Otherwise, the entire body of vedic injunctions and prohibitions would be meaningless. For, commands can only be addressed to such agents as are capable of entering on action or refraining therefrom according to their own thought and will.[1] Moral judgment in the absence of freedom is the hollowest of mockeries. The sūtra, parāttu tat śruteḥ, sets aside this *prima facie* view and establishes on the strength of scriptural authority that the activity of the jiva proceeds from the highest self as its cause. The following passages from the Upaniṣads and Bhagavat Gita declare that God is the ultimate source of all action. 'Entered within, the ruler of creatures, the Self of all', 'who dwelling in the self is different from the self, whom the self does not know, whose body the self is, who rules the self from within, He is thy self, the inward ruler, immortal one' (Brih. V. 7. 26); 'I dwell within the heart of all; memory and knowledge as well as their loss come from me' (Bh. Gita XV, 15) ; 'The Lord, O Arjuna, dwells in the heart of all creatures, whirling by His mysterious power, all creatures, as if mounted on a machine.' (Bh. Gita XV, 61.)

1. Svabudhyā pravṛttinivṛttyārambhaśaktaḥ sa eva niyojyo bhavati. Śrī Bhāṣya, II, iii, 40.

The Sūtrakāra is aware of the difficulty that if God is made the ultimate source of all actions, scriptural injunctions and prohibitions, reward and punishment would become pointless, and proceeds to meet it in the next Sūtra. In every action, the inwardly ruling highest Self waits for the volitional effort made by the jiva and grants his permission (anumati) and thereby makes him continue in that line of action [2]. Thus in all first activity (prathama pravṛtti) the jiva is independent and the Lord is an indifferent onlooker (udāsina) [3]. The capacity for putting forth effort which is the necessary condition of moral responsibility is conceded to the jiva. Since the action primarily depends on the volitional effort of the soul, commands and prohibitions of the Veda are not robbed of their meaning. Granting consent consists in making one who has already started an activity continue that line of action. It is reasonable to ask : If the jiva is the initiator of all his activity, where is the need of the Lord's consent ? The answer is without the permission of the highest Self no subsequent action is possible.[4]. But the old difficulty still stares us in the face. If the jiva depends on the Lord for his consent, how can he be subject to commands, kopa and prasāda ? The reply is that when a person who, after obtaining the necessary consent of another with whom he owns property jointly, gives away his share of the estate to the King, he alone reaps the consequences of this act, and not the person who gave his assent.[5] Similarly, though both the jiva and Brahman are involved in every act—the former by initiating the act and the latter by giving assent—the fruit of the action is reaped by the former alone. In some respects, the jiva is dependent on God. How, then, can he be said to have responsibility for his actions ? The answer is that the jiva is in part independent and hence can be subject to commands [6]. One may depend on others for his activity and still be subject to moral judgments. Do we not notice that in the matter of the movement of the chariot, there is dependence on others and yet subjection to command and prohibition ? With the aid of the property given away by the father to his two sons, one may develop in the direction of the good and the other in the direction of evil. Each of the sons reaps the consequences of his own deeds ; the father is in no way responsible for their

2. Sarvāsu kriyāsu puruṣeṇa kṛtam prayatnamudyogamapekṣya antaryāmī-paramātmā tadanumatidānena pravartayati. Śrī Bhāṣya.

3. Prathamapravṛttidaśāyām parasyodāsinatvam darśitam. Śru. Prakāśika.

4. Paramātmānumatimantareṇāsya pravṛttir nopapadyate. Śrī Bhāṣya.

5. Dvayossādhāraṇe dhane parasvatvāpādanam anyatarānumatimantareṇa nopapadyate. Śrī Bhāṣya.

6. Aṃśe pāratantryādvidhiniṣedhāgocaratvamiti śaṅkā —aṃśe svātantryādvidhiniṣedhāgocaratvopapattir iti parihāraḥ. Śru. Pra.

good or bad conduct. Similarly, while God as the universal cause of all endows each jiva with the capacity to think and act and furnishes each soul with instruments such as body, senses, etc., indispensable for action, the individual alone is responsible for any misuse of faculties ; he alone reaps the fruits of his actions. In so far as the Lord bestows on each person the capacity to act and to put forth effort and an equipment of body senses and other accessories, He is the ultimate cause of good and bad actions of men. Each individual act stands in need of God's consent and in this respect also, it is found to depend on God [7]. One can admit all this and still hold that the jiva is free. Freedom (svātantrya) may be said to be real if an individual, who is in a position to put forth effort in a manner prescribed by his desires, is not hampered in his choice of actions [8]. In all his choice, the jiva is never interfered with and herein lies his freedom.

If the Lord gives his consent to every activity initiated by the jiva, he must be a party to all actions and consequently reap their fruits. God must be an accomplice in evil doing. In everyday life we find that one who abets a crime is punished equally with the criminal. This difficulty is met by the suggestion that God is unconnected with the fruits of actions as He is not subject to śāstras [9]. Besides, the scripture from which our knowledge of Brahman is derived declares that He is unattached to results of deeds [10].

When a man attempts to transgress the laws of morality, can God, consistently with his nature as a merciful being, give his consent to evil deeds, when he can easily prevent them ? Does it not argue that he is wholly lacking in mercy ? This difficulty is wholly groundless, for as one bound to distribute the fruits of all activities, God accords his consent ; and this permission is simply the fruit of the jiva's choice. If God wards off his creatures from evil deeds, moral responsibility and individual freedom on the part of man would be undermined. To ask why God had not prevented evil means to trifle with the conception of freedom,

7. Tadvadhihāpi sarvajivānām sāmānyena cicchaktipravṛttiśaktyoḥ karaṇakaḷebararūpaparikaralābhasyaca paramātmādhinatvāt kartṛtvamātram parāyattam viseṣakartṛtvamca parānumatisāpekṣāt parāyattam aṃśe svātantṛyāt jīvasya vidhiniṣedhaviṣayatvam. Śru Pra.

8. Svātantṛyamca svecchānuguṇapravṛtti sāmarthye sati anivāryatvam. Śru. Pra.

9. Lokepyanumantuḥ phalānvayo na anumantṛtvaprayuktaḥ apitu śāstra vaśyatva prayuktaḥ. Śru. Pra.

10. Anumantuḥ parasya niyantṛtvāt dharmigrāhakabādhāccha na phalānvayaḥ. Śru. Pra.

imagining that one may create free beings and at the same time determine a particular line of conduct. All man's actions would be necessarily and inevitably perfect and man would be an automaton of virtue. And that is a self-contradictory conception. Regarding the divine attribute of mercy, it is well to remember that the proper sphere of mercy is to be sought elsewhere. Mercy consists not in removing the very possibility of evil, but in excusing many faults for a single good deed however small.[11]

The upshot of the fore-going discussion is that the jiva enjoys partial independence, that is, in respect of his first endeavour, man remains the source and master and that God is only an onlooker. But the famous Kauṣitaki text—'He (the Lord) makes him whom he wishes to lead up from these worlds do a good deed, and the same makes him whom he wishes to lead down from these worlds do a bad deed ?[12]—says in unambiguous terms that God is the real director or generator (prayojayita or kārayita) of all good and evil actions of men. These two views, however, are not inconsistent. The reconciliation of this apparent conflict is that while in general the jiva is the initiator of all deeds, in some special cases God himself induces action even at the start. In the case of persons who lead an exemplary life of virtue and who always try to act in a manner pleasing to the Lord, the highest Person wishes to do a special favour by engendering in their minds a tendency towards highly virtuous actions, which eventually lead to God-realisation. In a likemanner, in the case of persons who are determined on doing actions displeasing to the Lord, He, for the purpose of punishing them, generates in their minds a delight in such actions as tend to drag men downward and act as obstacles in the way of the attainment of the Lord.[13] Thus the Lord himself says, 'I am the origin of all, everything proceeds from me ; knowing this the wise worship me with love. To them ever devoted, worshipping me in love, I give that means of wisdom by which they attain to me. In mercy only to them, dwelling in their hearts, do I destroy the darkness born of ignorance with the brilliant light of knowledge'. Demonaic persons who declare that the world is without Truth,

11. Alpānukūlyena vipulāparādhasahatvāt dayādiguṇānām saviṣayatvam. Śru. Pra.

12. Cf. St. Paul. 'Hath not the potter power over the clay of the same lump to make one vessel unto honour and another unto dishonour ?' Rom. ix. 21. 'Therefore hath He mercy on whom He will and whom He will He hardeneth.' Rom. ix. 18.

13. Prathamapravṛttasyānumantṛtvavat atyantānukūlapratikūlayoḥ prayojayitṛtvamapi phaladānakalpam. Śru. Pra.

without a resting-place, without a Ruler are perpetually hurled by God into transmigrations [14]. It is interesting to note that even here, God generates such desires as are consistent with man's prior deeds. Thus, in all first endeavour, the Lord is an indifferent lookeron (upekṣaka); in regard to subsequent activity he appears as one who grants his permission (anumantā); and in exceptional cases, he is the director (prayojayitā) of actions even in first effort.[15] The necessity of accepting these three aspects is urged by reason and supported by śruti.[16]

With regard to the first effort and the desire which brings it about (prāthamika iccha prayatna) is God the cause ? If He is not the cause, we have to give up the doctrine that He is the universal cause.[17] The desire responsible for entry into good or bad deeds is the fruit of earlier deeds. If God is not connected with the desire, which is the outcome of previous deeds, we have to abandon the theory that God is the dispenser of the fruits of all deeds [18]. To escape this horn of the dilemma if we state that in regard to prāthamika iccha and prayatna God's will is the cause, we are presented the other horn of the dilemma, viz., that the jiva cannot be said to be free. Kartṛtva (activity) and its attendant, bhoktṛtva (enjoyment) become unreal. Thus subsequent activity is the fruit of first endeavour, which in its turn, is the offshoot of desire, which again is the effect of past deeds. Then the jiva is at no time free, and God is never an upekṣaka. The distinction of three aspects—udāsinatvam, anumantṛtvam and prayojayitṛtvam—vanishes and there is left only the aspect of prayojakatvam.

The distinction between general and special help (sādhāraṇa and viseṣa upakāra) received by the jiva from God, when borne in mind, will help to get over all these difficulties. At the beginning, out of compassion for man, the highest Self creates several sense organs and bodies and distributes them to the different jivas. He grants them the capacity to control the senses and endows the latter with their respective powers. Since in all first effort an equipment of senses and body, etc., is presupposed, God is, in the last resort, the cause of all things. [19] As a con-

14. Bha. Gita. X, 8, 10-11; XVI, 8-19.

15. Evam prathamam upekṣakatvam, paścāt anumantṛtvam, kvacit viṣaye prayojakatvam ca pratipāditam. Śru. Pra.

16. Antaḥpravṣṭassāstā janānām adhyakṣaśca anumantā ca.

17. Sarvakāraṇatvabaṅgaprasangāt.

18. Sarvakarmaphalapradatvam ca bhagnaṁ syāt.

19. Tanmukena prāthamikecchādāvapi kāraṇatvāt na paramātmanaḥ sarvaphalapradatvahāniśca. Śru. Pra.

sequence of previous deeds (adṛṣtavaśādeva) at each birth the jiva inherits the three guṇas in different proportions and impulses, dispositions, temper etc., covered by the general term vāsanā. For the ripening of karma, bhogādṛṣta brings about suitable environment. It is well known that differences in desires are brought about by differences in the guṇas. The provision of guṇas, vāsanās and environment constitutes the special help. Thus, it is only with special aids such as guṇas, vāsanās and environment along with the general aids such as body, senses, etc., that first desires arise and through them the first efforts.[20] Since God does nothing more at this stage there is no difficulty in regarding him as a mere onlooker in all first activity.[21]

The defender of determinism might still urge that when an individual is provided with all these, he cannot help acting in the way he does. His conduct, being determined both by outer conditions such as external environment, etc., and inner conditions, such as impulses, dispositions, etc., can never be said to be free. He is really a bondsman to the forces of his environment, a plaything of hereditary fixtures and bonds and environment. He is under the grip of overmastering impulses which blindly pull him along different lines. The way in which God has formed the Self must entirely account for the use or abuse of faculties given to the self. Punishment or reward would be unmeaning. In fact, all talk of moral responsibility would be idle prattle. God cannot be regarded as a mere onlooker. The reply to this argument of the determinist is that God provides an environment to enable the jiva to experience the results of its previous deeds, and not to induce him to form new desires. When a person gets a torch to help another engaged in searching for the missing pot, the light may help a third person to steal a cloth. Do we hold the person who brought the light responsible for the stealing of the cloth or for the desire to steal arising in the mind of the thief ? Obviously he cannot be held responsible for either of these.[22] Similarly, God endows each individual with the necessary bodily apparatus and places him in a suitable environment with the sole object of enabling the jiva to eat out its karma and thereby work towards its liberation. But if the opportunity is misused God is not to blame. The

20. Guṇatrayatāratamyavāsanāviseṣodbhavavastusva bhāvaviseṣarūpāsādhāraṇakāraṇasacivaiḥ sādhāraṇakāraṇaiḥ prāthamikecçhā niṣpattiḥ tata eva prayatnaḥ.

21. Viśeṣopakārābhāvāt iśvarasya audāsīnyam uktam.

22. Ghaṭanirikṣanāya pradīpamāropayan hi puruṣaḥ paṭārthipuruṣāntarapravṛttau udāsīna eva tatra tasya pravartakatva nivartakatvayorubhayorapyabhāvāt. Śru Pra.

fault is entirely the jiva's. Thus God remains an onlooker in the jiva's first endeavour; and consequently the jiva enjoys freedom.

Still, the advocates of determinism may argue that the vāsanās (inherited tendencies) are responsible for desires; and the desires, for the deeds. Thus the jiva is under the sway of impulsive forces which drag him along like the flood or the violent wind.[23] How, then, can the individual be free? It is essential to remember that the inherited tendencies are not the sole determinants of action. Man is at any time more than a bundle of instincts, dispositions, etc. When vāsanās suggest certain desires, it is still possible for man to abstain from acting in accordance with those desires. Though impelled by hunger to eat the food set before him, the hungry person promptly checks the impulse to eat the moment he knows that the food has been poisoned. Again, the wood-cutter, who is desirous of gathering firewood, when taught the means of securing a great fortune, will forthwith stop gathering wood and go in search of the treasure.[24] It is evident then that in spite of the existence of a desire, either consciousness of sin or knowledge of a higher goal can prevent the original desire from being fulfilled and initiate a new course of action. Herein lies the jiva's freedom. As a spiritual, moral being the jiva possesses the capacity to direct its actions to certain defined and definable ends. He has awareness of values; he distinguishes the lower from the higher desires; and he strives to realise his ideals in his own conduct. In each soul there are two sets of tendencies—the negative ones pointing away from undesirable actions and positive ones directed towards desirable conduct. Unlike animals which have no consciousness of sin and which are, therefore amoral, men have a more or less clear conception of the good and thereby become subject to moral censure or praise. Sin consists in performing the prohibited courses of action and in refraining from prescribed duties. A person becomes punishable precisely because he neglects to do the good and performs bad actions when he could well have conquered the desires responsible for these undesirable acts.[25]

23. Pūrvavāsanātadadhīnaicchāparavaśatvāt vāyūdakādipreritasya iva na jīvasya svātantryam.

24. Odanecchāyām satyāmapi tasya viṣasampṛktatvavijñāne sati tadviṣayecchānivāraṇasāmarthyamhi cetanasya dṛśyate. Kāṣṭanicāyakaḥ mahānidhilābhopāyajñāne sati kāṣṭa sampādanecchām nivārayitum prabhavati. Śru. Pra.

25. "Ataḥ krityākaraṇākrityakaraṇeṣu ca icchānivāraṇakṣamopi pratyavāyānādareṇa svecchām na nivārayati ityeṣa eva jīvasya daṇḍyatve hetuḥ. Śru. Pra.

It is now clear that man is free in every one of his first decisions. Though dependent on God for the instruments of action and environment, though subject to the enslaving chains of vāsanās, habits and character, the jiva can still rise above these. On this basis alone can moral responsibility be vindicated and the existence of evil explained. At this stage God is udāsina. In subsequent activity, God, by granting his permission, makes him continue the conduct he has himself chosen. For this purpose, Lord presents favourable environmental conditions. This favour is only the fruit of the jiva's initial choice. Even at this stage, the capacity to desist from action is not denied to the soul. In some cases, however, the initial choice of the jiva is determined by the lord. To punish the incorrigible sinner, God makes him enter on wicked courses of action by producing a desire for evil deeds. As a reward for continued good behaviour, He creates in the mind of the righteous person a taste for desirable conduct. In this aspect, God is the prayojayita. Niyamana śruti [26]—vedic declaration that God is the ultimate source of all action—has to be understood in such a manner as would guarantee freedom of choice to man and vindicate the necessity of vidhiniṣedha śāstra.

How does Rāmānuja reconcile man's freedom with God's sovereignty ? If man is free, God exercises no control over man's will and ceases, on that account, to be supreme. If God's sovereignty over the universe is real, he must influence the jiva's will. This destroys man's freedom and does away with human responsibility. This dilemma is hard to meet. Man may be said to be free from the conditions that fetter his will. But by the side of God no kind of human freedom is possible. Neither man nor nature is the source of its own being. God is the Creator, and man His creature. Every one of man's actions may be eventually traced to God ; so human freedom is out of the question. The familiar answer of most western philosophers is that God created man free. Unless creators are created nothing is really created. God's limitation is shown to be a self-limitation. Out of his own choice, God chooses to endow man with freedom. Ramanuja's solution of this problem is not altogether different from this. According to him God's freedom is absolute and man's freedom is limited and that the freedom of both is real. The supremacy of God is quite compatible with man's freedom. God's freedom is absolute, while man has freedom by delegation. He endows each man with the capacity to think and act and never interferes with

26 Eṣa eva sādhukarma kārayati . . . ; antaḥpraviṣta śāstā janānām adhyakṣaśca anumantāca . . . . .

the jiva's activities. Far from making God's supremacy a nullity, man's freedom enhances God's overlordship.[27] A king's freedom does not suffer from his delegation of powers to his ministers; the freedom of the latter, though derived from the king, is nonetheless genuine.[28] For, their hands are never fettered; they are not interfered with in the exercise of their powers.

APPENDIX

SUDARŚANĀCĀRYA ON ŚANKARA'S INTERPRETATION OF KARTṚADHIKARAṆA.

Sudarśana in the Śrutaprakāśika, a famous commentary on Sri Bhāṣya, devotes a section to a critical examination of Śaṅkara's interpretation of Kartṛadhikaraṇa. On account of its relevance to the topic discussed in this paper a free translation of that section is here appended.

Śaṅkara holds that the sūtras ending with samādyabhāvāt establish that the soul is an agent, while the sūtra, yatācatakṣobhayatā, goes on to state that this agency of the soul is due to limiting conditions. The objections to this interpretation are.—Does the sūtra, kartā śāstrārtavatvāt, seek to establish that the agency of the soul is illusory in as much as it does not belong to its true nature, or that the agency being dependent on limiting conditions is phenomenal only? Or, does it, without entering into this question, intend to establish only the agency of the soul? On the first alternative, this adhikaraṇa would teach that kartṛtva is illusory as it does not belong to the essence of the soul and would thereby conflict with the next section which shows that kartṛva is illusory as it is dependent on limiting conditions. As your view maintains that the next section is intended to assert the dependence of agency on limiting conditions, the second alternative is unacceptable as it involves needless repetition. The last alternative is likewise unacceptable as there can be no doubt to resolve which this section could have been intended. All people get the knowledge, 'I do this'. Hence it is clear that the soul, whether it be identified with the body or taken to be something different, is an agent. It cannot be pointed out that this section aims at refuting Sāṅkhya doctrine that activity belongs to prakṛti only, as you agree

27. Cit śaktim pravṛttiśaktimca datvā śaktimatve sati anivāryatvalakṣaṇam svātantryam jīvasya āpādya prathamapravṛttau tuṣnim bhāvaḥ īśvarasya svātantrya vaikalyāvahaḥ kimtu tadatiśayāvaha eva. Śru. Pra.

28. Amātyasya svātantratve rājñastannāvahiyate evameva parasyāpi jīvasvātantryadāyinaḥ na svātantryam parādhīnasvarūpapracchyutaḥ bhavet. svātantryadāyinā pumsā tatpravṛttyanivāraṇāt. Śru. Pra.

with that view in maintaining that activity is wrongly attributed to the soul. It is no escape to point out that this section rejects the Sāṅkya doctrine which makes prakṛti the sole agent and establishes that the soul associated with the limiting condition of buddhi is the agent.

Is the agency arising from the limiting condition of buddhi attributed to the supreme self or to the finite self ? On the former alternative, one has to accept that in regard to the creation of antaḥkarṇa the supreme self exercises activity without the limiting condition of buddhi. Otherwise, one has to assert that agency is derived from the limiting condition of buddhi and yet maintain that the limiting condition itself arises from agency. It cannot be said that the supreme self creates antaḥkarṇa with the aid of another antaḥkarṇa which does not perish at pralaya ; for, there is only one antaḥkarṇa. The latter alterntaive—that the jiva's agency is derived from buddhi—is untenable as, on your view, there is no distinction between the finite self and the infinite self prior to the rise of the limiting condition of buddhi. There are insuperable difficulties in the way of asserting that Brahman when associated with the limiting condition of buddhi attains at once jiva-hood and kartṛtva. If the limiting condition of buddhi were held to be without a beginning, this view would contradict scriptural passages which refer to the dissolution of mahat. If it be held to have a beginning, then the jiva too would have to be described as having an origin. And in regard to the creation of the limiting condition of buddhi, the old difficulty of circular reasoning will still remain.

The sūtra, vyapadeśāccakriyāyām, taking its stand on the scriptural passage vijñānam yajñam tanute—asserts that the soul is the agent in all activity. Having interpreted that sūtra in this manner, you cannot take the term vijñānam to denote only buddhi in the course of your commentary on the next adhikaraṇa. A way out of the difficulty will be to consider the sūtra, vyapadeśāccakriyāyām, to state the *prima facie* view ; but you have not done so. If that sūtra states the *prima facie* view, yatācatakṣobayatā must be the siddhāntasūtra. In that case, you must take them to form one adhikaraṇa and not two as you have done.

You cite the doctrine of the identity of souls with Brahman as proving that kartṛtva must be due only to limiting conditions. But it is unhelpful. For it is necessary for you to admit that in creating antaḥkarṇa Brahman exercises activity without the help of limiting conditions.

The sūtra, upalabhdavatanīmaḥ, is taken to meet the objection that if the soul rather than buddhi were the agent, it will engage exclusively in good deeds, by replying that just as the self perceives what is un-

pleasant as well as what is pleasant, it brings about what is desirable as well as what is undesirable. This interpretation is inappropriate. As there is no room for such an objection to arise, no reply is called for in this sūtra. Obviously in all his actions the jiva performs what he thinks desirable. But it may be asked : Are not some of his actions in reality undesirable ? How then can it be maintained that the jiva who mistakes what is undesirable as the desirable, is a real agent ? Our reply is this objection must be levelled against those who hold that the jiva is all-knowing ; and that it is altogether irrelevant is a discussion concerning the agency of the soul. No one takes the jiva immersed in samsāra to be omniscient. Hence, this sūtra must be taken to bring out an additional difficulty involved in denying agency to the soul.

Śaṅkara's interpretation of śaktiviparyayāt is as follows. It is said that if buddhi were the agent, it would be deprived of its power as an instrument and would appear to possess the power of an agent. And it would be necessary to posit some instrument with which buddhi could work. In that event, an entity distinct from the instrument of action is admitted to be agent and the whole dispute concerns a name only. Against this interpretation, it may be urged that buddhi can be the agent and manas can act as its instrument. From this it would not follow that the jiva is an agent. It cannot be maintained that manas and buddhi are non-different and that manas is only buddhi in one condition, because manas is the product of antaḥkarṇa which in its turn is a product of mahat, that is, buddhi. This view is accepted by Parāśara and others. But if buddhi were only a function of manas, these two as in the case of citta and manas, cannot be said to stand in the relation of substance and its modification. But buddhi and manas are said to be casually related. The following passage from the Gita—the earth, water, fire, wind, sky, manas, buddhi, ahamkāra, these are my eight different prakṛtis—states clearly that just as earth, water, etc., are distinct from one another, manas and buddhi also are distinct from each other.

Samādhyabhāvāt is said to teach that scriptural injunctions, such as, ' let him meditate on the Atman as Ohm ', ' the Atman is to be seen, meditated upon ' definitely show that the soul is an agent. The difficulty involved in the way of accepting this interpretation is that this sūtra thus interpreted, states nothing more than what is taught in kartāśāstrārtavatvāt. In practising meditation, the meditating entity has to realise its difference from prakṛti. From this it follows that prakṛti cannot be the agent.

Yatācatakṣobayatā has been taken to teach that kartṛtva is due to limiting conditions. Does this mean that in the state of samsāra activity

depends on body, senses and other instruments or does it mean that in the state of mukti, there is cessation of all activity ? Since it is recognised on all hands that action depends on body, senses, etc., none is likely to maintain that it does not depend on any of these accessories. Hence on the former alternative this adhikaraṇa need not have arisen at all. On the latter alternative, the section would be guilty of contradicting the scriptural teaching. To the jiva that has realised the supreme Brahman the scriptures attribute such activities as enjoying, etc. Besides, such a jiva is said to take one or more forms according to his will. If he desires to meet his ancestors, they come to him. From such descriptions it is evident that the released soul realises all his desires with the mere aid of his will. The argument, that activity is essentially painful and that if it were natural to the jiva, the soul cannot obtain release from pain, is unsound. Assuredly activities involved in the use of sandal, garland, etc., are never painful. If it is said that activity in itself is not painful, but that it is invariably associated with pain, it must be pointed out that non-activity too is equally mixed with pain. The state of complete inactivity is known to cause pain. Failure to perform the duties prescribed in the śāstras is said to lead to hell. Hence, if non-activity were a natural quality of the soul, it can never hope to obtain freedom from pain. Besides, as whenever we know the self we realise that it is bound up with pain, in the state of mukti either the self must continue to appear in association with pain or must cease to appear. It may be said that from the scriptural teaching that the released soul is free from pain we have to infer that knowledge of the soul and experience of pain are not concomitants. Then, by parity of reasoning, we can point out, on the strength of scriptural authority, that activity and pain are not necessary concomitants. We have already pointed out that as the sūtra, vyapadeśāccakriyāyām, cannot be held to state the *prima facie* view, the expression vijñānam in vijñānam yajñam tanute, cannot denote buddhi. We have also drawn attention to the fact that the doctrine of the identity of the jiva with Brahman cannot establish the non-activity of the jiva.

Others, while taking yatācatakṣobayatā as forming a single adhikaraṇa with the preceding sūtras, think that this sūtra aims at explaining the two sets of scriptural passages which attribute activity to the jiva and deny it of him. But it is more appropriate to take it as answering the objection that if the jiva were an agent, it should be ceaselessly active, for that objection needs to be met. The first sūtra in this section has to be taken as having in view the aim of bringing out the significance of scriptural passages which deny activity to the soul. Otherwise, as the Mīmāmsā dictum already attributed

agency to the soul, the sūtra, kartāśāstrārtavatvāt, will be pointless. Besides, on your interpretation, the sūtra yatācatakṣobayatā must explain different senses in which the two sets of passages are employed. The illustration of the carpenter, however, does not serve to reconcile the statement that the ignorant person assumes as his own the activity which properly belongs to prakṛti and others like these with passages which attribute agency to the soul. If that were so, it might as well be said that the first sūtra includes a reconciliation of the contradictory statements and this sūtra meets the objection.

"On the Notion of Time"

BY

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The reign of relativity in the world of modern science, and the growing influence of M. Bergson's thought on philosophical speculation at the present day, focus the attention of the serious thinker on the problem of Time. The concept of space has held, in its vice-like grip, all metaphysical thought from the time of Thales to the beginning of the present century. It has pushed Time to the background, and whenever the latter notion is discussed, it is reduced to the status of a mere adjunct of space. Prof. Alexander very aptly remarks, 'If I were asked to name the most characteristic feature of the thought of the last twenty-five years, I should answer ; the discovery of Time ...... We have only just begun in our speculations to take Time seriously and to realise that in some way or other Time is an essential ingredient in the constitution of things.'[1] Prof. Burtt rightly deplores the lack of a historical account of the development of the concept of Time. The present article, which is designed as the first of a series, attempts to trace the growth of the notion of Time in European thought from the age of the Ionians down to the present day. An important aim of the series is to find, if possible, the historical antecedents for the peculiar Bergsonian conception of Time.

THE NOTION OF TIME IN ANCIENT PHILOSOPHY

Pre-Socratic Thinkers.

In the nebulous philosophy of the Milesians, the problem of Time, just like so many other metaphysical problems, does not take shape at all. The naive evolutionary theory of *Anaximander* has no bearing whatsoever on the problem. It is rather disappointing to find that in *the Pythagorean system,* wherein, in spite of pre-occupation with arithmetical mysticism and religious ritualism the nature of music, rhythm, and harmony is described, there is no discussion of the concept of Time. This is due to the fact that the system is obsessed with the importance of space.

1. Alexander ; 'Spinoza and time'; p. 1.

Heracleitus is considered to be the forerunner of Bergson. His doctrine of Flux is believed to contain, in a germinal form, the Bergsonian concept of time. This is not true. No doubt, he disproves the possibility of the infinite divisibility of Time into discrete moments. 'There is no moment so minute as not to contain both the old and the new caught in the act of the one becoming the other ..... Indeed could we find an instant which was not a transition .... we should have arrested Time and destroyed change. We should be dealing not with a transition and transformation of the old into the new, but with a mere substitution of the new for the old.[2] But elsewhere Heracleitus says that change may bring repetition. This idea is utterly repugnant to the Bergsonian view of the flow of Time as a life process in which no repetition is ever possible. Yet Heracleitus was the first European thinker to recognise that Time is an essential ingredient of reality.

The *Parmenidean* denial of change reduces our consciousness of Time to an illusory experience. Commenting on the customary usages of the past and the future tenses, *Parmenides* says, that we have no right to speak of what was and what will be. What was implies the annihilation of real existence, and what will be the creation of reality out of nothing. These notions are manifestly absurd. *Zeno* in supporting the thesis of his master, makes a critical analysis of the popular notions of infinity and infinite divisibility of time. In the complex and involved idea of motion analysed by Zeno, there lurks an antinomy of a special type. Time (as well as space) is continuous, but when for practical purposes we make numerical manipulations with it, we split up the continuity and divide and sub-divide it. Intoxicated by the apparent success of the procedure we go to the extent of making the extremities of the divided portions real. But as a matter of fact these divisions (or moments of Time) have no reality at all. It is the interstice that is real. The absurdity of taking the static moments as real and neglecting altogether the reality of the concrete flow of Time is shown up in the classical puzzle of the race between Achilles and the tortoise. If, as Sir Oliver Lodge points out, Achilles had to halt at each *point* and perform a somersault, then he could never overtake the tortoise. But he simply runs on and overtakes the animal easily.

Melissus is not so consistent as his master. He affirms the reality of Time, but declares that Existence is timeless. His concept of endless duration without Time is a metaphysical puzzle.

2. **Fuller; 'History of Greek Philosophy', Vol. I, pp. 124-5.**

Our analysis of the Eleatic notion of Time leads us to the conclusion that the apparent numerical discontinuity in space is responsible for the generation in our mind of a false idea of the static nature of Time. Without such an idea, spatial discontinuity cannot thrive.

Plato

The first European attempt at the systematic analysis of Time is made in the two dialogues of Plato—the Parmenides and the Timaeus.

There is considerable difficulty in interpreting the abstruse dialogue 'Parmenides.' If we agree with Prof. Gunn in regarding it as the *reductio ad absurdum* of Eleaticism, then we shall miss a very important aspect of the Platonic concept of Time. Prof. Jowett, after a careful examination of the available evidence, concludes that the 'Parmenides' is not a refutation of Eleatic philosophy. Prof. Gunn has evidently in his mind the central doctrine of Plato's Ideal Philosophy. He seems to be thinking only of the finished product and to forget the stages through which it passed. The 'Parmenides' probably represents the stage at which Plato's mind conceived, in a very vague way no doubt, of the Hegelian synthesis of the thesis and the antithesis.

With this suggestion before us, we may proceed to analyse the concept of Time in the 'Parmenides.'

'Does the one also partake of Time?' asks Parmenides, and then follows an elaborate analysis of the contradictions involved in the concept of physical (sensuous) Time. If Being is in Time, it partakes of change. Change involves a becoming from the past to the present, and from the present to the future. How can Being admit of such change? "And as Time is ever moving forward, the one becomes older than itself; and therefore younger than itself; and is older and also younger when in the process of becoming it arrives at the present; and it is always older and younger, for at any moment the one is, and therefore it becomes and is not older and younger than itself but during an equal time with itself, and is therefore contemporary with itself." [3]

Striking as this analysis is, it is not here that our main interest lies, but a little further on in the course of the dialogue where Plato shatters to pieces the idea of the 'Specious present.' He is clearly demonstrating the impossibility of arresting the flow of Time and carving the *moment* out of it.

3. Jowett; 'Dialogues of Plato'; Vol. IV, p. 27.

"And does this strange thing in which it (one) is at the time of changing really exist ?

What thing ?

The moment. For the moment seems to imply a something out of which change takes place into either of two states; for the change is not from the state of rest as such, nor from the state of motion as such; but there is this curious nature which we call the moment lying between rest and motion, not being in any time; and into this and out of this what is in motion changes into rest, and what is at rest into motion."[4]

There is no finer analysis in Ancient philosophy than this of the distinction between Time as experienced and Time as petrified and measured for practical purposes. That the 'specious present' isolated for our purposes is not real, and that change is to be understood in a different sense becomes clear as we follow the brilliant argument of Parmenides.

It is, no doubt, difficult for us to reconcile this strange position with the central thesis of Platonic metaphysics. But if we shake off the prejudice usually entertained against this particular dialogue, and if we admit that there are portions in Plato's speculations which do not fit into his general frame-work of ideas, then we can gather from the 'Parmenides' much that is useful. Plato seems to believe that we sandwich the moment between Being and Becoming and that it is something unique and out of Time. 'For a change does not come from a state of rest, as long as a thing is still in rest, nor from the state of motion, as long as an object is still in motion. The moment rather is wedged in between motion and rest as something curious, as not belonging to Time; into this moment and out of it what is in motion changes into rest, and what is at rest changes into motion.[5]

Every careful student of the 'Parmenides' has noticed the difficulties discussed above. But we wish to go further and state that Plato, in this dialogue, sees much deeper than he is usually believed to see, and that he is aware of the nature of Time as real and continuous. Unfortunately he does not develop the strange thought that seems to have dawned on his mind.

4. Jowett, 'Dialogues of Plato' Vol: IV, p. 90.
5. Ritter, 'Essence of Plato's philosophy,' p. 268

In the 'Timaeus' Plato pursues a different line of thought. Here again we experience the difficulty of interpretation. Scholars are not agreed on the point whether we should regard the views set forth in this dialogue as belonging to Plato or to others. The main source of doubt regarding the authenticity of the opinions seems to be the fact that Plato does not use Socrates as his mouthpiece in the 'Timaeus.' But we must remember that Socrates deprecated the study of natural philosophy and that Plato could not, without doing violence to his character as an ethical teacher, transform him into an exponent of scientific doctrines.

Plato develops in this dialogue a notion of Time which is consistent with his doctrine of Ideas. He distinguishes between Eternity which is ideal and real and Time which is only a copy or image of the ideal and is sensible. Is Time real, or is it merely a subjective and illusory appearance ? In attempting to answer this question Plato seems to be caught between the horns of a dilemma. Mathematical truth is timeless, and all truth which should be after the pattern of geometry should also be timeless. If from this we infer that Time is unreal, then all our experience, nay the very course of our thoughts, becomes unreal.

To probe deep into this problem we should start with Plato's conception of the origin of Time. Of the birth of Time he says, 'when the father and creator saw the creature which he had made moving and living, the created image of the eternal Gods, he rejoiced, and in his joy determined to make the copy still more like the original; and as this was eternal, he sought to make the universe eternal, so far as might be. Now the nature of the Ideal being was everlasting, but to bestow this attribute in its fulness upon a creature was impossible. Wherefore he resolved to have a moving image of eternity, and when he set in order the heaven, he made this image eternal but moving according to number, while eternity itself rests in unity; and this image we call Time.[6] Time is the product of creation and it is a copy of the archetype Eternity. It is therefore limited. It is marked off by the movements of bodies in space and by number. It can never be identified with Eternity. Before the creation of the heavenly bodies moving in space there was no Time. Time had a beginning and so is perishable.

'Plato's philosophy is of value in that it raises the problem of the permanent. The real is for him permanent, and so Time is contained within the absolute. The whole is timeless. He tends however, to associate Time too definitely with motion and with number, and to trans-

6. Jowett, 'Dialogues of Plato', Vol. III, p. 456.

fer timeless values and meaning out of the world of events altogether by his separation of temporal and eternal worlds.'[7]

Aristotle

It is a significant fact that whereas the ' Physics ' of Aristotle contains a full and minute analysis of Time, his ' Metaphysics ' deals with the concept in a very cursory manner. There are only about six references to the idea in the latter work. The idea of Time that is discussed by the Stagirite is not the metaphysical concept, but the notion of the ordinary man. He does not dispute the *existence* of Time, but assumes such existence and proceeds to define its nature. His definition of Time is really based upon what people mean when they speak of Time. This is perhaps what we ought to expect from the philosopher for whom reality is ' now ' and ' here ' and is a compound of the universal and the particular.

In his characteristic way Aristotle begins the discussion of Time by stating the views held by his predecessors. " Wherein we shall mention the doubts raised by the dialecticians as to the existence of Time ...... The views held by the ancients with regard to Time are two .... First, the view of him who believes that Time is the motion of the universe, i.e., the rotation of the whole heaven. Second, the view of him who believes that we are all in Time and that all things are in the sphere." (Intermediate Physics, IV, III, I and 3).

It is only with a certain degree of probability that we can assign these views to particular philosophers or schools of philosophy in the pre-Aristotelian period. The first view is a modified form of the Platonic concept of Time, and the second may be attributed to some of the minor Pythagoreans.

In his ' Physics ' IV, II, 219 b, 1 and 2, Aristotle gives us his definition of Time. ' For Time is this, the number of motion according to prior and posterior.' Maimonides in translating Aristotle's definition gives us the following renderings : ' Time is the measure of motion according to prior and posterior in motion.' From a clear headed logical thinker of the type of Aristotle we should naturally expect a definition free from ambiguity. Unfortunately the differentia in the above definition is defective, in that it is too wide and applies to space as well as to Time. Aristotle was aware of this ambiguity, for in ' Physics ' IV, II, 219 a 14-19,

7. Gunn, ' The problem of Time ', p. 22.

he shows that whereas the prior and the posterior in space are co-existent, in Time they are successive. Attempts were therefore made by the commentators on Aristotle's works to improve the definition by certain qualifying expressions. Of these attempts we may note the following :

'It is evident that the definition of Time agreed upon is that it is the number of motion according to prior and posterior *in its parts.*'

'...... that Time is the measure of motion according to the priority and posteriority *that are not conjoined.*'

'Aristotle has defined Time as the number of motion according to the prior and posterior *in motion.*'

The introduction of the italicised phrases does, to a certain extent, clear Aristotle's definition of its ambiguity.

Time, according to Aristotle, cannot be conceived as substance, for parts of it existed once and exist no longer, and other parts which are now non-existent will come into existence hereafter. That which is composed of non-existent parts cannot share the nature of substance. If Time is not substance, then it must be an accident ; and as accident it must exist in something other than itself. This something is motion. But Time is not to be identified with motion. '..Every change is swift or slow, but in Time there is no swiftness or slowness. Now, the swiftness and slowness of motion are defined by Time, for we say the swift is that which traverses a certain distance in a short Time, and the slow is that which traverses the same distance in a longer Time. Consequently, if Time were identical with motion, the term motion would be included in the definition of swift and slow motion ...... But while we say that a certain motion takes place in a long time or in a short time, we do not say that motion takes place in motion.'[8] (Intermediate Physics, IV, III, I).

Time, therefore, is not motion. Movement is in an object and varies in velocity ; while Time is not resident in any object and is constant in its flow.

What then is the relationship between Time and motion ? Time is an attribute of motion. Though it is not motion, yet it is not *without*

8. Crescas' Critique of Aristotle, p. 642.

motion, for when we become unconscious of motion, we become unconscious of Time also.

We may point out here that the Stagirite's description of Time as solely dependent on our perception of external movement is without justification. A thinking mind from whom all perception of external change is cut off would still experience Time through the duration of its own thoughts. Time is, no doubt, measured by motion, but is not generated by motion.

Aristotle draws a distinction between the psychological percept and the concept of Time. The percept of Time is based on, and is impossible without, the percept of motion. By comparing the various percepts of Time with one another and with the analogical percepts of space, we get the notions of 'now,' and 'before,' and 'after.' The contemplation of the number of motion leads us to the concept of Time. 'In one respect Time is in the soul, but in another respect it is outside the soul. In so far as it is number, it is in the soul ...... But motion itself is outside the soul. Similarly, if you only think of Time as a concept, it is in the soul, but its matter is outside the soul.'

If Time is neither substance nor motion, but only a property of the latter, what then is the nature of that property whose understanding will enable us to grasp the essence of Time? The connection between Time and motion is to be established through the motions of 'prior' and 'posterior.' Time is the prior and the posterior of motion. When a body moves, the place that it has just left has already become an *old* place, and the place that it will move into is *new*. *Past* is that which the body has left behind and the *future* is that which lies before it.

Aristotle holds that Time is infinite and also infinitely divisible. If it were not infinite, it should have had a beginning and should, in consequence, perish. Such a contingency is unthinkable. The argument to prove that Time is infinitely divisible is very ingenious.

It may be expressed in the following mathematical form: consider two bodies A and B starting at the same instant from O and travelling in the same direction along OX with velocities v_1 and v_2 respectively.

Let $v_1 > v_2$, $OX = s_1$ and let the time be measured from the instant the particles start from O. Let the time taken by A to travel the distance s be t_1.

$$t_1 = \frac{s}{v_1} \qquad \ldots (a)$$

The distance travelled by B in this interval is given by

$$s_1 = \frac{s}{v_1} \cdot v_2 \qquad \ldots \quad (a^1)$$

The time taken by A to travel the distance s_1 is given by

$$t_2 = \frac{s_1}{v_1} = \frac{s}{v_1} \cdot \frac{v_2}{v_1} = \frac{v_2}{v_1} \cdot t_1 \qquad \ldots \quad (b)$$

The distance travelled by B during the interval t_2 is given by

$$s_2 = t_2 \cdot v_2 = s \cdot \frac{v_2^2}{v_1^2} \qquad (b^1)$$

t_1, t_2 etc., refer to intervals which are successively getting smaller and smaller as they refer to smaller and smaller distances covered by B.

The successive intervals are given by

$$t_1 \, ; \left(\frac{v_1}{v_2}\right) \cdot t_1 \, ; \left(\frac{v_2}{v_1}\right)^2 \cdot t_1 \ldots \ldots$$

and since $\frac{v_2}{v_1} < 1$, they form a convergent series, the magnitude of the intervals getting closer to zero as the order of the term increases, but never reaching zero.

Hence the number of intervals into which any time t can be divided is infinite.

Would Time exist in the absence of a perceiving soul? This is a very important question, on which, judging from the attitude that Aristotle has taken towards the perception of Time and motion, we should expect a definite pronouncement from him. But there is no clear answer forthcoming. If there were no souls, there would still be motion, the substratum of Time, but the measurable aspect of that motion will cease to have any significance.

(To be continued.)

Nature Poetry in Kālidāsa's Raghuvamsa

By

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(*Continued from Vol. II, No. 1, pp. 11—17.*)

The pictorial value of Kālidāsa's nature similes is one of those features of his poetry which lift him above his compeers and place him apart as a class by himself. The fearful and heart-shaking aspects of thunder and lightning are dwelt upon by many a western writer. Shakespeare emphasizes the momentary character of lightning when he writes

> Brief as the lightning in the collied night,
> That in a spleen unfolds both heaven and earth,
> And ere a man hath power to say, ' behold ! '
> The jaws of darkness do devour it up.

The poet's eye sees the vast masses of dark clouds, the fierce, bright streak of light which cuts through them suddenly and which is as suddenly swallowed up again in ' the collied night.' But Kālidāsa alone sees the many sided radiance and dazzling beauty of tropical lightning ; by a lightning stroke of genius he uses it to impress on our minds the instantaneous and marvellous effect produced on the throng of princes assembled for Indumati's marriage, by the sight of Aja enthroned in the hall. [1]Like a flash of lightning which distributes itself among rows of clouds, Lakshmi, goddess of wealth, manifested, in those rows of princes, her form too dazzling to be looked at, because of the peculiar radiance thrown out in innumerable streaks. The form of the goddess of wealth—of wealth, health and wisdom—appears to me to be symbolic of Aja.[2] When the vast blue tropical sky is thickly covered with masses of dark clouds one sees

1. Tāsu śriyā rājaparamparāsu prabhāviśeshōdaya-durnirikshyah |
Ṣahasradhātmā vyarucadvibhaktah payōmucām pāñktishu vidyutēva. ||.
R. VI|5.
2. Especially since masculine forms are used. In fact the whole passage Canto. VI|1 to 7 describes Aja's entrance and the effect on the princes.

the quick lightning flashing with unexampled brilliancy and transfusing—momentarily—the sombre hues of the clouds with vivid brightness. There seems to be a sudden change, a sudden movement, an unexpected revelation of strange possibilities in the clouds whose darkness appears to be deepened by contrast. So was the mass of princes darkened, thrown into the shade, agitated and roused by the entry of Aja who was handsome as the newly reborn Kāma, agile as a lion-cub, warlike and commanding as the God of War and who from the moment of his entry drew all eyes on himself. The Vedas tell the heroic story of Indra's fight with the dark demons by the power of his lightning and of the flight of the hosts of evil. This significant simile from nature not only secures a vivid pictorial effect but also adds to it the flavour of a mythological suggestion and opens up before us a vista at the end of which we see Aja's victory over the princes who in jealousy attacked him on his way back to Ayodhya.

The same pictorial quality shot through and through with graceful suggestiveness is to be seen when Kālidāsa says that the maid[3] led Indumati to another prince as, in the Mānasa lake, the wavelet roused by the breeze takes the swan to another lotus. As the swan moves gracefully among the multitudes of lotuses in the purest among Himalayan lakes, so walks in beauty Indumati among the assembled princes. The sweet breeze in the Mānasa wakes the rippling wave on which the swan gently floats forward; so does the princess's unexpressed desire to move forward induce the mace-bearer to lead her forward. Again the great poet likens Kausalya with Rama by her side, to the Ganges in autumn with the oblation of lotuses on the sand bank.[4] The vivid picture of the attenuated Ganges when her waters are low, with the handfuls of lotuses on the gray banks of sand dotting the river, presents clearly before us the graceful queen with the charming Rama by her side.

Very often, however, Kālidāsa introduces a nature simile to give concreteness and reality to an abstract thought or idea. Dasaratha was about to die and the country was on the threshold of a new era of unsurpassed greatness and glory. Kālidāsa brings out this idea by comparing the dying Dasaratha to an expiring flame, flickering before its end at dawn.[5] The sudden gleam of brightness which precedes extinc-

3. Tām saiva vētragrahane, niyuktā rājāntaram rājasutām ināya |
Samīraṇothēva tarangalēkhā padmāntaram mānasarājakanyām ||. R. VI.|26.
4. Śayyāgatēna rāmēna mātā Śātodari babhau |
Saikatāmbhōja balinā jānhavīva śaratkriśa || R. X|69.
5. Nirvishtavishayasnēhah sa daśāntam upeyivān |
Āsīdāsannanirvānāh pradīpārcirivōshasi || R. XII. | 1.

tion is seen in the flame as in the king. Through the long night which preceded the birth of Rama, Dasaratha served as a valuable light to guide the steps of his subjects. But the days of his usefulness are over as Rama has become capable of ruling them. Of what use is the lamp when the dawn has come ? Not only is the glory of Rama's reign hinted at but the possibility of one small flash of worldliness in Dasaratha before his death, is left to be guessed, by the suggestive use of epithets. If the highest distinction of poetic language is the utmost possible wealth of suggestion this simile must be deemed to be steeped in the true gold of poetry.[6]

It is, however, not merely in such isolated splendours that Kālidāsa's love of nature displays itself. Many a time nature serves him as a befitting back ground for the great and glorious deeds he celebrates. When the great king, Dilīpa, left for the forest with his queen to perform penance so that a son and heir might be born to him the poet describes the progress of the royal pair through the country-side where everywhere they were greeted by young and old with love and honour. As the royal carriage rolled past with its deep, melodious sound, cool[7] and pleasant breezes laden with pollen swayed the woodlands and fanned their cheeks ; they drank in[8] the ravishing notes of the cuckoo and the peacock ; they found[9] the mobility of their own eyes reflected in those of the couples of deer which stood looking at them a few paces away from the road ; in some places[10] they raised up their heads to look at the sweet throated cranes singing, and flying in a row looking like a garland on a temporary arch without any support ; the wind[11] being favourable the dust of the chariot wheels flew away from them ; in the lotus tanks[12] cool and fragrant breezes welcomed them. When with tired horses they reached Vasishta's hermitage in the evening they saw the place[13] crowded

6. Cf. Lascelles Abercrombie—Literary Criticism. pp. 40-41.
7. Sēvyamānau sukhasparsaih śālaniryāsagandhibhih |
Pushparēnūtkiraih vātaih ādhūtavanarājibhih || R. I|38.
8. Manōbhirāmāh sṛṇvantau rathanēmiswanōnmukhaih |
Shadjasamvādinīh kēkāh dwidhā bhinnāh śikhandibhih || R. I|39.
9. Parasparākshisādṛśyam adūrōñjhitavartmasu |
Mṛgadvandvēshu paśyantah syandanābāddhadṛshtishu || R. I|40.
10. Srēṇibandhadvitanvadhirastambhām tōranasrajam |
Sārasaih kalanirhrādaih Kvacidunnamitananau || R. I|41.
11. Pavanasyānukūlatvātprārthana siddhisamsinah |
Rajōbhistūragōtkīrṇairaspṛshtālakavēshtanau || R . I|42.
12. Sarasīshvaravindānām vicivikshōbhaśītalam |
Āmōdamupajighrantau svaniśvāsānukārinam || R. I|43.
13. Vanāntarādupavrittaih samitkuśaphalāharaih |
Pūryamāṇamadṛśyāgnipratyudyātaistapasvibhih || R. I.|49.

with hermits returning from neighbouring forests with sacrificial wood, *Kuṣa* grass and fruits. The sacrificial fires seemed to welcome them back. The forest deer[14] which used to be fed by the womenfolk with rice were crowding the entrances. The hermit maidens[15] were watering the saplings while the birds were drinking from the basins under the trees. In the courtyards[16] of the hermit huts the deer lay chewing the cud, on the corn heaped after sunset. The smoke[17] issuing from the rekindled sacrificial fires was redolent of sacrificial things and seemed to purify the newcomers.

In the next Canto[18] Kālidāsa describes the forest wherein Dilīpa was to attend on the sage's sacred cow. When the king entered, the forest birds were singing on the boughs, the light breeze, swaying the creepers, strewed flowers on his path, the wide-eyed does stood looking at him, sweet sounds were to be heard of the wind playing among the bamboos and he felt the cool and fragrant breeze laden with the moisture of the mountain rills and the sweet scents of the flowers. The poet says that even the forest seemed to recognise the good and mighty king and welcome him with acclamations and music, with flowers and scents. Not only that, the forest-fires subsided even without any shower, fruits and flowers came forth in unparalleled abundance, the strong did not oppress the weak when the king entered the forest.

Let us pause for a moment and consider these three descriptions—of Dilīpa's journey, of the hermitage and of the Himalayan forest. The first reveals fully the poet's susceptibility to the sights and sounds and sensations of nature. The picture of the quiet countryside with the simple curdsellers and loyal wayfarers, the wild scenery, the pleasant—cool and fragant—breezes, the ravishing notes of cuckoo and peacock and the beauties of shy antelopes and tanks of flowering lotuses and the pendant garland of white cranes moving unsupported in the sky bears the genuine stamp of personal experience and of unbounded love of nature though its beauty is subdued to the needs of the occasion and of the context. The poet keeps a just proportion between our interest in the royal pair and our attraction for the country by

14. Ākīrnamṛshipatnīnāmutajadvārarodhibhih |
Apatyairiva nīvarabhāgadhēyōcitairmṛgaih || R. I|50.

15. Sēkānte munikanyābhistatkshaṇōñjhitavṛkhakam |
Viśvāsāya vihamgānāmālavalambupayinām || R. I|51.

16. Ātapātyayasamkshiptanīvārāsu nishādibhih |
Mṛgairvartita romanthamutajāṅgaṇabhūmishu || R. I|52.

17. Abhyuthitagnipiśunairatithīnāśramōnmukhān |
Punānam pavanōddhutairdhūmairāhutigandhibhih || R. I|53.

18. Canto II. Verses 9 to 14.

making us identify ourselves with Dilīpa and Sudakshina. The love that the harmonised man has for bird and beast and tree is found in the description of the ascetic arcadia where love and service are the only preoccupation of man, maid and mistress. In fact the poet draws no distinction between man and the creatures around him and a ray of purifying light, a flowering creeper, a warbling bird, a cooing bamboo has as much individuality in his eyes as the most opinionated of Eve's progeny. This explains his description of Dilīpa's reception in the forest as if it were in very fact a triumphal progress through the crowded streets of a city. The sounds of birds, the scattered flowers, the whistling of the bamboo and the wide-eyed does looking at the king remind the courtier of ' huzzas ' that greet the conquering hero, the songs and music, the flowers and scents offered to him and the crowds of city beauties devouring him with open eyes. Tumult and disorder disappeared at his approach in town as well as forest, so that the lion lay with the lamb and there was peace and plenty everywhere. Though poetic idealism and courtierly habits have pointed towards exaggeration here, the undercurrent of true experience is not far to seek.

Describing the conquering march of Raghu through India the poet refers to the eastern coast darkened by palms,[19] the betels and cocoanut-wines of Kalinga,[20] the arecanut groves of the Coromandel Coast[21] and of the vales of the Malaya (southern part of the Western Ghats) filled with the voice of wild parrots in the forests of pepper and the fragrance of cardamoms crushed under the feet of his cavalry.[22] The sandals of Mysore[23] and the pearls of the Pandyas[24] come in for note while the *Muralas* and *Ketakas* of Malabar[25] yield their tribute to the invader. The roar of the wind among the palm leaves is drowned by the clanking of armour.[26] The scent of the *punnāga* flowers does not escape the attention of the poet who compares it to the ichor of the elephant.[27] In the [28]Himālayas he notes the bamboos, birches and deodars and dwells upon the abundance of the fabled minerals and lustrous herbs. It is evident that in this case he selects for mention that significant detail which will appeal to his listeners whether it is through their own experience or through their stock of current beliefs and superstitions. Nothing but personal experience can give even the faintest idea of the noise of the

19. Prāpa tālivanaśyāmamupakaṇṭam mahōdadhēh || R. IV|34.
20. R IV|42.
21. R IV|44.
22. R IV|46, 47.
23. R IV|48.
24. R IV|50.
25. R IV|55.
26. R IV|56.
27. R IV|57.
28. R IV|71 to 76.

wind among the broad-leaved palms, a sound akin to the roar of the sea or the coming on of wind and rain.

The Himālayan region seems to have captured his heart and he is never tired of describing the cool, sweet breezes carrying the spray of the Ganges, rustling the birch leaves and making the bamboos play the reed-pipe.[29] He betrays the same love for the Himālayan region in his description of the mountain-cave which Surabhi entered,[30] with the tender grass carpeting the ground, by the side of the leaping Ganges. The poet's attention as much as that of the king is taken up by the splendour of the king of mountains[31] and when it is jerked back to the sacred cow he sees her as a red peak of the Himālayas[32] on which the *lodhra* is in bloom.

It is remarkable how he conveys to us not merely visual impressions but also memories of melodious sounds, sweet smells and pleasant touches. He attacks our heart at all points leaving not a lock unpicked in all the five gates of our senses. The same unforced delight in nature is found in the description of Aja's camp in the Narmada when he went to win Indumati.[33] The graceful boughs of the bilva (*Naktamāla*) swaying in the moist evening breeze remind him of the skilful movements of graceful dancers guided by ardent dance-masters.

Few have realised the beauty of the Indian forest as fully as this prince of Sanskrit poets. Peace and quietness, truth and simplicity dwell there. The forest presents to the soldier and the statesman a happy escape from the troubles and turmoils of the dusty world. Variegated life and virgin beauty lie enshrined in the depths of the forest. The very air of the forest is pure and untainted, fresh and fragrant, cool and pleasing.

Embowered in these primaeval forests lay the hermitages of the great sages, Vasishta, Varatantu, Viswamitra, Vālmiki, Agastya, Atri and many others. King Raghu in questioning Kautsa, the disciple of Varatantu describes the simple occupations and sylvan charm of the hermit life.[34] The even tenor of their existence is marked by learning and by the three-fold penance, by ablations to the *ṛshis* and by offerings to the pitṛs. Their sustenance is derived from the wild rice growing about and even from these they set apart portions for king and guest. They love, like their own offspring, the hermitage-trees and protect the young ones of the does from the prowling wild animals. Thus, far from the

29. R II|9 to 14.
30. R II|26.
31. R II|27.
32. R II|28.
33. R V|42.
34. R V|4 to 9.

bustle and hurry of life, they devote themselves to learning and religion and inculcate them to their pupils as the sun disseminates life in the world by his warm rays. The hermitage of Viswamitra[35] to which the young princes, Rama and Lakshmana, go, is similarly an abode of peaceful learning, with its numerous scholars, loving deer and the sage himself intent on the performance of due Vedic rites. The holy abode of Agastya[36] is the seat of sacredness and Sri Rama himself feels purified by breathing in the fumes of his sacrificial fires. The hospitable hermitage of Ṣarabhanga[37] is extremely sanctifying and when the sage offered up his purified body to the flames he left the duties of hospitality to the trees of his penance-grove whom he looked upon as his sons. The abode of Atri[38] reveals the great powers of the sage: without any fear the animals are restrained and the fruits come forth without the appearance of flowers. The holy Ganges flows through it and even the trees standing motionless seem to meditate along with the sages who sit in samādhi on the *Vēdis*.[39] The famous *syāma*[40] grows there which in fruit looks like a heap of emeralds intermixed with rubies. The peaceful hermitage of Vālmiki[41] receives the exiled Sita and nurses her twins Lava and Kusa. The great poet and sage welcomes Sita and consoles her sketching for her the pure life in the hermitage. Here it was that the sight of the Kraunça's grief moved the sage to poetry. By contact with the ascetics the animals are well-restrained. The hermit maids are sweet-tongued and the place is rich in flowers, fruits and grains. Sita could find gentle and pleasing occupation in watering the young trees. Their beds of skin and their huts of grass lighted by *Ingudi* lamps show a simplicity which is further enhanced by their garments of bark and their plain fare of fruits and roots. Simple and pure the women bathed in the sacred river and welcomed the guests and assisted the ascetics. Here Satrughna[42] stays a night on his way to fight Lavana and passing by it on his way back, sees the deer standing motionless to hear the enthralling songs of Sita's sons. Even in the degenerate days of the Raghus Sudarsana forsakes the pleasures of his kingdom and goes to the Naimisa[43] forest exchanging the hut for his palace, the *Kusa* grass for his soft beds and the holy waters for his pleasure ponds.

(To be continued)

35. R XI|23.
36. R XIII|36, 37.
37. R XIII|46.
38. R XIII|50 to 52.
39. Raised platforms round trees.
40. A Banyan tree.
41. R XIV|75 to 82.
42. R XV|11, 37.
43. R XIX|1, 2.

On a representation of the Coefficients of Correlation, by the constants of a Spherical Triangle

BY

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1. The striking correspondence between the relations among the correlation coefficients of n variables and the relations among the "edges" and "angles" of spheropolyhedra in hyperspace was noted by Karl Pearson in 1916. In fact, he observes[1] :

"It is greatly to be desired that the trigonometry of higher dimensional plane space should be fully worked out; for all our relations between multiple correlation and partial correlation coefficients of n variates are properties of the "angles," "edges" and "perpendiculars" of spheropolyhedra in multiple space."

As the trigonometry of triangles on a three dimensional sphere is completely worked out, it was easy for R. W. Burgess to represent the three total correlations, in the case of three variables, by the cosines of the sides of a spherical triangle. "This assumes, to be sure, that certain limitations in values possible exist, but it can be shown that all such limitations necessarily hold for three such correlation coefficients."[2] But, as it is found that a regular proof of the uniqueness of the representation is necessary in connection with certain further investigations on the subject, we have given it in the form of a theorem.

2. Theorem.—*In the case of three variables x_1, x_2, x_3 there exists an one to one correspondence between the total correlations and the cosines of the sides of a spherical triangle.**

As the correlations lie between -1 and $+1$, they can be uniquely represented by $\cos a$, $\cos b$, $\cos c$ where $a, b, c,$ are angles between 0 and π.

1. Karl Pearson: *Biometrica,* Vol. II, (1916), p. 237.
2. R. W. Burgess: Introduction to the Mathematics of Statistics, p. 276.

* Throughout this discussion, it is tacitly assumed that each of the sides and angles of the triangle is less than π.

In order that a spherical triangle should exist with sides a, b, c, it is enough if it is shown that the angles A, B, C are real.

$$\text{But } \sin A = \frac{\sqrt{1-\cos^2 a-\cos^2 b-\cos^2 c+2\cos a \cos b \cos c}}{\sin b \sin c} = \frac{\sqrt{\Sigma}}{\sin b \sin c}$$

and sin B and sin C are equal to similar expressions.

$$\text{Further} \quad (\sin^2 b \sin^2 c - \Sigma) = (1 - \cos^2 b)(1 - \cos^2 c) - \Sigma$$
$$= (\cos b \cos c - \cos a)^2$$

which is always positive.

Hence Σ is less than $\sin^2 b \sin^2 c$ and similarly it can be proved that Σ is less than $\sin^2 c \sin^2 a$ and $\sin^2 a \sin^2 b$ also.

So, for A, B, C to be real it is necessary and sufficient that Σ should be positive.

Expressing this condition in terms of the correlation coefficients, we get

$$1 - r^2_{23} - r^2_{31} - r^2_{12} + 2r_{23}\, r_{31}\, r_{12} > 0 \qquad (1)$$

which is always true in the case of any three consistent correlations.

Conversely, given any spherical triangle, the cosines of its sides give a set of possible and consistent values for the total correlations.

3. In the triangle ABC let θ, φ, ψ measure the perpendiculars from A, B, C on the opposite sides ; and let

$$\cos a = r_{23}, \qquad \cos b = r_{31}, \qquad \cos c = r_{12}$$

Then, it has been proved[3] that

$$\left.\begin{array}{ll} \cos A = r_{23\cdot 1} & \cos \theta = R_{1\cdot 23} \\ \cos B = r_{31\cdot 2} & \cos \varphi = R_{2\cdot 31} \\ \cos C = r_{12\cdot 3} & \cos \psi = R_{3\cdot 12} \end{array}\right\} \qquad (2)$$

3. R. W. Burgess : Introduction to the Mathematics of statistics, pp. 276-277.

Further we have

$$\left(1 - R^2_{1\cdot 23}\right) = \left(1 - r^2_{12}\right)\left(1 - r^2_{13\cdot 2}\right) \tag{3}$$

which reduces to

$$\left(1 - R^2_{1\cdot 2}\right) = \left(1 - r^2_{12}\right) \tag{4}$$

when the variable X_3 is dropped out ; a familiar result for, it merely states that, the coefficient of correlation between X_1 and the best estimate of X_1 from X_2 (viz. $b_{12}X_2$) is the same as the coefficient of correlation between X_1 and X_2. This is as it should be, for the correlation between x and y is the same as the correlation between x and ky where k is a constant.

Further as $r_{12} = r_{21}$ etc. we get

$$\left.\begin{aligned} R_{1\cdot 2} &= r_{12} = R_{2\cdot 1} \\ R_{2\cdot 3} &= r_{23} = R_{3\cdot 2} \\ R_{3\cdot 1} &= r_{31} = R_{1\cdot 3} \end{aligned}\right\} \tag{5}$$

Considering the polar triangle, it is found that the cosines of the sides give the three partial correlations and the cosines of its angles the three total correlations, all with their signs changed.

4. Now the results obtained in the paper by Messrs. S. Subramanyam and S. Venkatachari[4] can be interpreted as follows.

(*a*) In any spherical triangle we have

$$\cos a \;\cos b\; \cos c > \cos A \;\cos B\; \cos C \tag{6}$$

(*b*) Given that $\cos^2 b + \cos^2 c \not< 1$, if the great circle with a pole at the vertex A be drawn, the side BC is greater than $\pi/2$ or not, according as it cuts or does not cut the great circle.

The similar result obtained there for the partial correlations, when looked at from the point of view of spherical trigonometry gives the property (6) as applied to the polar triangle.

4. The Annamalai University Journal, Oct. 1934, p. 202.

And this also explains, incidentally, the complementary nature observed there between a total and the corresponding partial correlation.

5. By virtue of the theorem of §2, certain properties of the spherical triangle can be interpreted in terms of correlations.

Let us for convenience, denote the left-hand side of (1) by E, and the corresponding expression for the partial correlations by E'.

(*a*) It is known that

$$\frac{\sin a}{\sin A} = \frac{\sin b}{\sin B} = \frac{\sin c}{\sin C} = \sqrt{\frac{1 - \cos a \cos b \cos c}{1 + \cos A \cos B \cos C}} \tag{7}$$

which transforms into the relations.

$$\frac{1 - r_{23}^2}{1 - r_{23\cdot1}^2} = \frac{1 - r_{31}^2}{1 - r_{31\cdot2}^2} = \frac{1 - r_{12}^2}{1 - r_{12\cdot3}^2} = \frac{1 - r_{12} r_{13} r_{23}}{1 + r_{12\cdot3}\, r_{13\cdot2}\, r_{23\cdot1}} \tag{8}$$

Now suppose $r_{23} = \pm r_{23\cdot1}$

Then we have $r_{31} = \pm r_{31\cdot2}$

and $r_{12} = \pm r_{12\cdot3}$

as possible values for the total correlations.

$$\text{Also} \quad r_{12} r_{13} r_{23} + r_{12\cdot3}\, r_{13\cdot2}\, r_{23\cdot1} = 0 \tag{9}$$

But all these signs are not arbitrary. If the signs of any two of them are specified, then the sign of the third is definite ; for, in virtue of the relation (9), we should choose that sign which, when multiplied out by the signs of the two others, gives a negative sign.

Further, as it is known[5] that

$$r_{12} r_{13} r_{23} > r_{12\cdot3}\, r_{13\cdot2}\, r_{23\cdot1}$$

the relation (9) asserts that, if only it is known that any total correlation is equal to the corresponding partial correlation, irrespective

5. The Annamalai University Journal Oct. 1934 p. 202.

of sign, we have $r_{12}\, r_{13}\, r_{23}$ positive and $r_{12\cdot 3}\; r_{13\cdot 2}\; r_{23\cdot 1}$ negative and that they are equal in magnitude.

(*b*) It is known that the product of the sine of a side and the sine of the corresponding altitude is a constant. Also the product of the sine of an angle and the sine of the corresponding altitude is a constant.

These properties transform into

$$\left(1 - r^2_{23}\right)\left(1 - R^2_{1\cdot 23}\right) = \text{const} = E \tag{10}$$

and $$\left(1 - r^2_{23\cdot 1}\right)\left(1 - R^2_{1\cdot 23}\right) = \text{const} = E' \tag{11}$$

The results (11) can also be derived from (8) and (10) as

$\left(1 - r^2_{23}\right)$ and $\left(1 - r^2_{23\cdot 1}\right)$ are proportionals.

(*c*) If D is the foot of the perpendicular from A on BC, we have, from the triangle ACD,

$$\sin^2 C = \frac{\sin^2\theta}{\sin^2 b}.$$

which transforms into

$$1 - r^2_{12\cdot 3} = \frac{1 - R^2_{1\cdot 23}}{1 - r^2_{13}} = \frac{1 - R^2_{1\cdot 23}}{1 - R^2_{1\cdot 3}} \tag{12}$$

by virtue of relations (5).

The results (12) can also be directly obtained from

$$1 - r^2_{12\cdot 34\,.\,.\,.\,n} = \frac{1 - R^2_{1:234\,.\,.\,.\,n}}{1 - R^2_{1\cdot 34\,.\,.\,.\,n}}$$

given by H. L. Rietz[6] by omitting the suffixes 4, 5, . . . n throughout.

6. H. L. Rietz: *Bulletin of the American Mathematical Society* (1924) p. 436.

On a Cubic Transformation in Circle-Geometry[1]

BY

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1. Let A_0 A_1 A_2 A_3 be four non-cyclic points in the complex plane. Taking any arbitrary point P, let the circles circumscribing PA_0A_1, and PA_2 A_3 respectively, meet again at P_1. This construction appears often in problems on circles, but still the involuntary transformation T_1, which carries P to P_1, does not seem to have been studied, although Dr. Coolidge obtains the locus of a point P which coincides with its mate in the above involution.[2] The object of this paper is to study, first of all, the above transformation T_1, and then the group of transformations generated by T_1, T_2, T_3 where T_2 and T_3 are similar transformations defined by the pairs A_0 A_2, A_1 A_3 and A_0 A_3, A_1 A_2. This group is found to be an Abelian group of order 8. In § 4 the above construction is utilised to find the mate of any point in a Möbius involution and in the Generalised Isogonal Transformation. The mutual relations between the 8 points and 8 circles of a Miquel configuration are considered in the light of the above group of transformations. In § 5 the curve of double points of T_1 is obtained and studied, and in §6, the curves automorphic for the above group are studied.

2. The transformations are studied from the point of view of Circle-Geometry (i.e.) the Geometry associated with the group of circular transformations which carry the points of a circle into the points of another circle. For this purpose we take the familiar mode of representation of the manifold of ∞^3 circles in the complex plane by the points of a projective space S_3 of three dimensions. The sub-manifold of point circles corresponds to the totality of points on a quadric Q, called the Absolute. The two minimal lines through any point in the plane correspond to the two generators through the corresponding point on Q. A pair of orthogonal circles corresponds to a pair of points conjugate with respect to Q. Let us represent by the same letter the corresponding elements in the plane and on the Absolute Q, as we have often to pass from the one to the other.

1. I am indebted to Dr. R. Vaidyanathaswamy for suggesting this problem to me.

2. Coolidge. *A Treatise on the circle and the sphere*. Page 205. He only shows that the locus is a cyclic. In this paper, the curve is shown to be subrational cyclic and is studied in detail. See § 5.

3. Since $A_0\ A_1\ A_2\ A_3$ are non-cyclic points in the plane the corresponding points in S_3 are non-coplanar points lying on the quadric Q. Hence if we take $A_0\ A_1\ A_2\ A_3$ to be vertices of the tetrahedron of reference, the equation to Q will be of the form

$$a_{rs}\, x_r\, x_s = 0 \qquad r \neq s \qquad r, s = 0, 1, 2, 3.$$

By a proper choice of the multipliers in the substitution

$$x_r = K_r\, X_r,$$

the equation of Q can be reduced to the normal form

$$A_{01}(X_0 X_1 + X_2 X_3) + A_{02}(X_0 X_2 + X_1 X_3) + A_{03}(X_0 X_3 + X_1 X_2) = 0 \tag{3·1}$$

Let the co-ordinates of P, any point on Q be $(x_0\, x_1\, x_2\, x_3)$. Then the points of the circle $PA_0\, A_1$ correspond to the points on the section of Q with the plane $PA_0\, A_1$, the equation of which is

$$\frac{X_2}{x_2} = \frac{X_3}{x_3} \tag{3·2}$$

Similarly the points of the circle $PA_2\, A_3$ correspond to the points on the section of Q with the plane

$$\frac{X_0}{x_0} = \frac{X_1}{x_1} \tag{3·3}$$

Hence P_1 the other point of intersection of circles $PA_0\, A_1$, $PA_2\, A_3$ corresponds to the other point of intersection of the line determined by (3·2) and (3·3) with Q. The co-ordinates of P_1 are $\left(\frac{1}{x_1}, \frac{1}{x_0}, \frac{1}{x_3}, \frac{1}{x_2}\right)$ as may be easily seen by substitution in the above equations.

If we consider the transformations Γ which carries $P(x_0, x_1, x_2, x_3)$ to $R\left(\frac{1}{x_0}, \frac{1}{x_1}, \frac{1}{x_2}, \frac{1}{x_3}\right)$ and I_1 which carries P to $R_1\ (x_1, x_0, x_3, x_2)$ it is obvious that the transformation T_1, carrying P to P_1, is the product of the transformations Γ and I_1. The transformation Γ in the complex plane is an important involutory cubic transformation with singular points at the base points $A_0\ A_1\ A_2\ A_3$, and has been the subject of elaborate study by Dr. R. Vaidyanathaswamy.[3] Of much interest, is the

3. R. Vaidyanathaswamy 'A Memoir on the cubic transformation associated with a desmic system.' Supplement to *Journal India Math. Soc.* Vol. 17.

fact that it becomes the ordinary Isogonal transformation with respect to the triangle $A_1 A_2 A_3$ when A_0 is the single point at infinity in the complex plane. It is hence called the Generalised Isogonal Transformation. I_1 is obviously an involutory collineation in S_3, interchanging the points of the two pairs $A_0 A_1$ and $A_2 A_3$ and keeping Q fixed. Further it cannot interchange the two reguli of Q; for then there is a conic of fixed points and any two pairs of corresponding points are coplanar. Hence I_1 must keep each regulus invariant. Hence in the complex plane I_1 is a direct circular transformation (i.e.) a Möbius involution interchanging $A_0 A_1$ and $A_2 A_3$.[4] Hence we have

Theorem I.

The Transformation T_1 carrying P to P_1 is the product of the Generalised Isogonal Transformation with respect to the base tetrad $A_0 A_1 A_2 A_3$ and the Möbius Involution interchanging the points of the pairs $A_0 A_1$ and $A_2 A_3$. (3·4)

Similarly, if circles $PA_0 A_2$ and $PA_1 A_3$ intersect at P_2, and circles $PA_0 A_3$ and $PA_1 A_2$ intersect at P_3, the transformations T_2 and T_3 carrying P to P_2 and P_3 respectively may be obtained as the product of Γ and I_2 and I_3 respectively.

Incidentally we note $\Gamma I_r = I_r \Gamma$ $(r = 1, 2, 3)$. Hence *the Generalised Isogonal Transformation with respect to the tetrad $A_0 A_1 A_2 A_3$ is permutable with each of the three Möbius Involutions interchanging the points of the tetrad in pairs.* (3·5)

4. Let us determine the group of transformations defined by the above transformations T_r. It is well-known that the three involutions, I_1, I_2 and I_3 interchanging in pairs the points $A_0 A_1 A_2 A_3$, are mutually harmonic[5] and that these together with the Identity Transformation I form a group simply isomorphic with the Four-Group (Vierergruppe). The elements of such a group are connected by the following relations:

$$I_r^2 = I \quad I_r . I_s = I_s . I_r = I_t \quad (r, s, t = 1, 2, 3).$$

4. Coolidge. *loc. cit.* P. 316. If, as in the Argand diagram, every point in the complex plane is associated with a complex number z, pairs of points belonging to a Möbius Involution are given by a pencil of quadratics

$$(az^2 + bz + c) + \lambda \ (a'z^2 + b'z + c') = 0.$$

where λ is a complex parameter.

5. Two involutions are said to be harmonic with each other, when the pairs of double points of the involutions, lie on a circle and separate each other harmonically. Then the quadratics in z giving the two pairs of double points are apolar.

This group of transformations G_4 acting on any point gives rise to a tetrad of points and such a tetrad is called a syzegetic tetrad.

$$\text{Now}\qquad \begin{aligned} T_r^2 &= \Gamma I_r \,.\, \Gamma I_r &&= \Gamma^2 I_r^2 &&= I \\ T_r T_s &= \Gamma I_r \,.\, \Gamma I_s &&= \Gamma^2 I_r I_s &&= I_t \\ T_r I_s &= \Gamma I_r I_s &&= \Gamma I_t &&= T_t\,. \end{aligned}$$

From the above relations, it follows that $T_1 T_2 T_3$ generate a finite group of order 8 comprising the elements I, I_r, T_r and Γ $(r = 1, 2, 3)$. Thus

The involutory transformations T_1 T_2 T_3 generate an Abelian Group of order 8, whose elements are I, I_1, I_2, I_3 and Γ T_1 T_2 T_3 where I_1 I_2 I_3 are the three mutually harmonic Möbius Involutions interchanging the base points A_0 A_1 A_2 A_3 in pairs and Γ is the Generalised Isogonal Transformation with respect to the base points. (4·1)

This group has for its sub-groups, the group G_4 formed by I I_1 I_2 I_3 and three others of the type g^r comprising I I_r T_s T_t ; and all these sub-groups are simply isomorphic with the Four-Group.

We shall now examine the configuration of 8 points obtained when this group G_8 acts on any point P. Let the points corresponding to the operators in the order given in (4·1) be P R_1 R_2 R_3, R P_1 P_2 P_3 respectively. Obviously the first four points and the last four, form two syzegetic tetrads admitting the group G_4, and conjugate to each other in the Isogonal Transformation Γ.

Let us take the tetrad of points corresponding to one of the subgroups g^r, say P, R_r, P_s, P_t. We shall now prove that

The base points A_0 A_1 A_2 A_3 and the four points corresponding to one of the sub-groups g^r, form the points of a Miquel 8_4, 8_4 configuration of points and circles. (4·2)

Let us take the four points PR_1 P_2 P_3 admitting the group g^1. Consider the following four circles through P.

(1)	P A_0 A_2	(3)	P A_1 A_3
(2)	P A_0 A_3	(4)	P A_1 A_2

Let us find the circles circumscribing the other points of intersection of these circles, taken three by three. They are easily seen to be

(1′)	A_3 A_1 P_3	(3′)	A_0 A_2 P_3
(2′)	A_2 A_1 P_2	(4′)	A_0 A_3 P_2

We shall now show that these four circles are concurrent at R_1, so that the 8 points and the 8 circles will then form a Miquel 8_4, 8_4 configuration of points and circles. For this we note

$$R_1 = I_1(P) = T_3 T_2(P) = T_3(P_2).$$

Hence from the definition of the transformation T_3, the circles $A_0 A_3 P_2$ (4′) and $A_1 A_2 P_2$ (2′) must be concurrent at R_1. Similarly,

$$R_1 = I_1(P) = T_2 T_3(P) = T_2(P_3).$$

Hence, as above, circles $A_0 A_2 P_3$ (3′) and $A_1 A_3 P_3$ (1′) are concurrent at R_1. Hence follows Theorem (4·2). Since out of the group of 8 points corresponding to G_8, we can form two tetrads, each invariant for a subgroup g^r, there can thus be formed 6 Miquel configurations by taking each such tetrad and the base tetrad.

In any Miquel configuration, to any point of the system, corresponds one and only one other point, which does not lie on any circle of the system passing through the first. These two points may be said to form a conjugate pair. Similarly to any circle of the system there corresponds one another, not having a point of the system, in common with the first. Thus in our Miquel configuration the four pairs of conjugate points are $P R_1$, $A_0 A_1$, $A_2 A_3$ and $P_2 P_3$, and the four pairs of conjugate circles are (1), (1′), (2), (2′), (3), (3′), and (4), (4′). Obviously the involution I_1 interchanges the points of each pair, and the circles of each pair. Conversely given a Miquel configuration, we may take two of the conjugate pairs of points to be $A_0 A_1$, and $A_2 A_3$, and if we take any other point to be P, then from the incidence relations between the points and circles of the configuration the conjugate of P can be identified with R_1 and the fourth conjugate pair with P_2 and P_3. Hence

The four pairs of conjugate points, and the four pairs of conjugate circles of a Miquel configuration, all belong to a Möbius Involution.

(4·3)

Incidentally we note that $I_1(P) = T_2 T_3(P)$. This gives an inversionally invariant construction for the mate of any point in an involution determined by two given pairs of points $A_0 A_1$ and $A_2 A_3$ in the complex plane. To find the mate of P, let circles $PA_0 A_2$, $PA_1 A_3$ meet at P_2 and circles $P_2 A_0 A_3$ and $P_2 A_1 A_2$ meet at R_1. Then R_1 is the mate of P in I_1.[6]

6. 'This construction seems to be simpler than that given by Dr. Coolidge. Coolidge *loc. cit* p. 323. See also Ramamurti 'A construction for the double points of an involution', *Journal Indian Math. Soc.*, Vol. 18, Pt. II, p. 257-59.

Again, since $\Gamma = T_1 T_2 T_3 = T_1 I_1$, this gives a construction for the Generalised Isogonal conjugate of any point with respect to the point-tetrad $A_0 A_1 A_2 A_3$ in the complex plane.

5. *Curve of fixed points for the transformation* Γ. In the group G_8 the transformations $I_1 I_2 I_3$ and Γ have only a finite number of fixed points on the complex plane. For each I, they are in S_3 the two pairs of points of intersection of the fixed generators of either regulus. In the plane, they are the two double points of the involution and their cross pair. The fixed points of Γ lying on the Absolute Q are the vertices of the unique tetrahedron inscribed in Q and desmic to the base tetrahedron $A_0 A_1 A_2 A_3$. In the plane, they become the in-centre and the ex-centres of the triangle $A_1 A_2 A_3$ when A_0 is the single point at infinity in the plane. But, for each of the transformations Γ we have a curve of fixed points in the complex plane.

T_1 carries $P(x_0\, x_1\, x_2\, x_3)$ into $P_1\left(\frac{1}{x_1}\,\frac{1}{x_0}\,\frac{1}{x_3}\,\frac{1}{x_2}\right)$. Hence P_1 coincides with P when $x_0 x_1 - x_2 x_3 = 0$. Thus the fixed points of T_1 lie on a quadric Q′ circumscribing the base tetrahedron. Hence the points on Q which are fixed for T_1 lie on the curve of intersection of Q and Q′. This curve is a (2, 2) curve (i.e.) it intersects every generator of either regulus of Q in two points. In the complex plane, then the curve of fixed points C_1 is a cyclic (a bi-circular quartic in the Cartesian plane) through $A_0 A_1 A_2 A_3$.

It is well-known that every cyclic is automorphic for three mutually harmonic involutions, and in the case of C_1 these involutions are $I_1 I_2$ and I_3, since these keep invariant both Q and Q′ and hence their curve of intersection. Hence C_1 admits an infinity of inscribed syzegetic tetrads admitting the three involutions $I_1 I_2$ and I_3.

We shall now prove further that the cyclic C_1 is subrational[7] (i.e.) it admits of one and hence an infinity of inscribed quadrangles, two of

7. If the double binary equation of the correspondence which C_1 determines on the generators of the two reguli of Q be

$$\Sigma a_{rs}\, \lambda^r \mu^s = 0\ (r, s, = 0, 1, 2).$$

the necessary and sufficient condition that C_1 should be subrational is the vanishing of the Invariant

$$\begin{vmatrix} a_{22} & a_{21} & a_{20} \\ a_{12} & a_{11} & a_{10} \\ a_{02} & a_{01} & a_{00} \end{vmatrix}$$

In this case the equation can be thrown in the form $f_1(\lambda) = f_2(\mu)$ where f_1 and f_2 are rational functions. Vide Dr. Vaidyanathaswamy, 'Algebraic (2, 2) correspondence,' *Journal Indian Math. Soc.*, Vol. 16.

whose pairs of opposite sides are generators of Q. The pairs of opposite vertices of these quadrangles then belong to an involution. For this let us prove first of all that the generators through A_0 and A_1 form an inscribed quadrangle of C_1. Let A'_0 and A'_1 be the other points of intersection of these generators. The plane $A_0 A'_0 A_1$ is obviously the tangent plane at A'_0. Hence, the plane $A_2 A'_0 A_3$ will intersect the former along a tangent at A'_0, so that A'_0 is its own mate in the transformation T_1. Hence C_1, the curve of fixed points of T_1, contains A'_0 and similarly A'_1. Similarly, C_1 contains A_2, A_3 and $A'_2 A'_3$ the other points of intersection of the generators through A_1 and A_2. Hence in the plane C_1 contains the cross pair of every pair of the involution I_1, lying on it. C_1 is the curve of fixed points of T_1 (i.e.) the locus of a point P which moves so that circles $PA_0 A_1$, and $PA_2 A_3$ touch at P. Hence summing up, we have

The locus of a point P which moves such that the circles $PA_0 A_1$ and $PA_2 A_3$ touch at P is a subrational cyclic with the base tetrad $A_0 A_1 A_2 A_3$ as an inscribed syzegetic tetrad, and containing the cross-pair[8] *of every pair of the involution I_1 which interchanges the points of the pairs $A_0 A_1$ and $A_2 A_3$.* (5·1)

It can be shown further that C_1 contains the double points of the involutions I_2 and I_3 and their cross-pairs. For if P be a double point of I_2 let $T_1(P) = R_1$ and $T_3(R_1) = P_2$, so that $I_2(P) = P_2$. If P_2 is to coincide with P, it is necessary that P_2 must coincide with R_1 and R_1 with P, so that $T_1(P) = P$. Hence C_1 passes through P. Since the two double points of I_2 form a pair belonging to the involution I_1, C_1 contains their cross-pair also. Similarly for the double points of I_3.

6. *Cyclic curves automorphic for the group G_8.* In general, the transformation Γ, being a cubic one, carries a quadric into a surface of the 6th degree. But if it passes through the singular points $A_0 A_1 A_2 A_3$, the transform splits into a quadric and the four singular planes, which are the plane faces of the tetrahedron $A_0 A_1 A_2 A_3$. Taking then, any such quadric, its equation is of the form

$$\Sigma p_{rs}\, x_r\, x_s = 0 \qquad (r, s = 0, 1, 2, 3 \quad r \neq s).$$

This will be carried into itself by the transformation T_1 if either $p_{01} = p_{23}$ or $p_{01} = -p_{23}$ when the remaining coefficients vanish. Hence

8. By the cross-pair of AB is meant the other pair of intersections of the minimal lines through A and B. If A and B are real their cross-pair A'B' are conjugate imaginaries.

the quadrics, admitting all the three transformations T_1 T_2 and T_3 and hence the group G, are given by

$$p_{01}(x_0 x_1 + x_2 x_3) + p_{02}(x_0 x_2 + x_1 x_3) + p_{03}(x_0 x_3 + x_1 x_2) = 0 \quad (6{\cdot}1)$$

$$x_0 x_1 - x_2 x_3 = 0, \; x_0 x_2 - x_1 x_3 = 0 \text{ and } x_0 x_3 - x_1 x_2 = 0. \quad (6{\cdot}2)$$

It is well-known that the quadrics given by (6·1) form the net circumscribed to the base tetrad, and to the unique tetrad inscribed in the Absolute Q (which is also a member of the net) and desmic to the former. Then there is a unique tetrahedron not inscribed to Q, which is desmic to the above two tetrahedra and this tetrahedra is self-conjugate with respect to every quadric of the net.[9] Hence these quadrics and hence their curves of intersection with the Absolute Q admit the four perspective involutions defined by each vertex and the opposite face of this common self-conjugate tetrahedra. In the plane, these involutions correspond to inversions in four mutually orthogonal circles, and hence the corresponding cycles have the same four director circles.[10] We have already seen that the curve of intersection of the three quadrics given by (6·2) with Q are the curves of fixed points of the transformations T_1, T_2 and T_3.

Hence the only cyclic curves automorphic for the group G, are besides the curves of fixed points of the transformations T_1, T_2 and T_3, the pencil of cyclics of a co-director system having the base tetrad as an inscribed syzegetic tetrad. (6·3)

It is easily seen that (6·1) and (6·2) are exactly the quadrics which are circumscribed to the tetrahedron $A_0 A_1 A_2 A_3$ and which admit the three harmonic involutions $I_1 I_2 I_3$ defined by the above tetrahedron. Hence we have

Every cyclic in the complex plane is automorphic for the Isogonal Transformation, and hence the group of transformations G, with respect to an inscribed syzegetic tetrad. (6·4)

The group G acting on any point of the curve gives rise to two inscribed syzegetic tetrads, which are isogonal conjugates of each other with respect to the base tetrad.

9. Dr. Vaidyanathaswamy. 'A memoir etc.', *loc. cit.*

10. It is well-known that every cyclic is self-inversive with respect to four mutually orthogonal circles, which are called the director circles of the cyclic.

On Certain Properties of the Correlation Coefficient

By

S. Subramaniam and S. Venkatachari

(Annamalai University)

1. In this paper the case of three variables X_1, X_2, X_3 is discussed and the notation used is the same as in Yule's *Introduction to the Theory of Statistics.* The interrelation among the coefficients of correlation of orders 0 and 1 is also studied.

2. THEOREM A

The product of the three total correlations is always algebraically greater than the product of the three partial correlations.

We know that

$$r_{23 \cdot 1} = \frac{r_{23} - r_{12}r_{13}}{(1 - r^2_{12})^{\frac{1}{2}}(1 - r^2_{13})^{\frac{1}{2}}}$$

that is, $$1 - r^2_{23 \cdot 1} = 1 - \frac{(r_{23} - r_{12}r_{13})^2}{(1 - r^2_{12})(1 - r^2_{13})}$$

Simplifying this we get

$$1 - r^2_{23} - r^2_{12} - r^2_{13} + 2r_{23}\, r_{12}\, r_{13} = (1 - r_{12}{}^2)(1 - r_{13}{}^2)(1 - r_{23 \cdot 1}{}^2)$$

$$> 1 - r^2_{12} - r^2_{13} - r^2_{23 \cdot 1}$$

Hence $$2r_{23}r_{12}r_{13} > r^2_{23} - r^2_{23 \cdot 1} \qquad (a)$$

Now starting from the relation

$$r_{23} = \frac{r_{23 \cdot 1} + r_{12 \cdot 3}r_{13 \cdot 2}}{(1 - r^2_{12 \cdot 3})^{\frac{1}{2}}(1 - r^2_{13 \cdot 2})^{\frac{1}{2}}}$$

and arguing as previously we derive the inequality

$$2r_{23 \cdot 1}r_{12 \cdot 3}r_{13 \cdot 2} < r^2_{23} - r^2_{23 \cdot 1} \qquad (b)$$

Combining (a) and (b) we get

$$2r_{12}r_{13}r_{23} > r^2_{23} - r^2_{23 \cdot 1} > 2r_{12 \cdot 3}\, r_{13 \cdot 2}\, r_{23 \cdot 1}$$

and from this the theorem follows.

It may be observed that it has been incidentally proved that the difference between the squares of any total correlation and the corresponding partial correlation lies above $2r_{12.3}\, r_{13.2}\, r_{23.1}$ and below $2r_{12}r_{13}r_{23}$.

It may be seen also that (*a*) and (*b*) can be used to check the values of the partial correlation coefficients as calculated from r_{12}, r_{13} and r_{23} by the formulae.

3. THEOREM B

The correlation between X_2 *and* X_3 *lies between zero and twice the product of the correlations between* X_1 *and* X_2, *and* X_1 *and* X_3, *when their squares are together equal to or greater than unity.*

The three correlations r_{12}, r_{13} and r_{23} satisfy the inequality[1].

$$1 - r^2_{12} - r^2_{13} - r^2_{23} + 2r_{12}r_{13}r_{23} > 0 \qquad (c)$$

that is, $\quad r^2_{23} - 2r_{12}r_{13}r_{23} < 1 - r^2_{12} - r^2_{13}$

But since $r^2_{12} + r^2_{13} \geqslant 1$, the right hand side is negative or zero.

Therefore $r_{23}(r_{23} - 2r_{12}r_{13})$ is negative *i.e.,* r_{23} lies between 0 and $2r_{12}r_{13}$ as required by the theorem.

Corollary. Given that $r^2_{12} + r^2_{13} \geqslant 1$, r_{23} is positive if r_{12} and r_{13} are of the same sign, and negative if they are of opposite signs ; in other words, the product of r_{12}, r_{13} and r_{23} is positive if the sum of the squares of two of these is greater than or equal to unity.

4. The property mentioned in the corollary is true even when $r^2_{12} + r^2_{13}$ lies between $1 - r^2_{23}$ and 1 ; to see this, we have only to write (*c*) in the form.

$$2r_{12}r_{13}r_{23} > r^2_{12} + r^2_{13} + r^2_{23} - 1$$

From this we also infer that if the product of the correlations of order zero is zero or negative, the sum of their squares is less than unity.

The above form of (*c*) provides also an answer for the question : if *a, b, c* are consistent values of r_{23}, r_{31}, r_{12} respectively, can $-a, b, c$ be consistent values of the coefficients ? We find at once that the answer is in the negative if $r^2_{12} + r^2_{13} + r^2_{23} \geqslant 1$. When $r^2_{12} + r^2_{13} + r^2_{23} < 1$, if *abc* is negative $-a, b, c$ are also a set of consistent values, while if *abc* is

1. Yule : *An Introduction to the Theory of statistics* (1929) p. 250.

positive $-a, b, c$ are consistent only when $2abc$ is numerically less than $a^2+b^2+c^2-1$. The cases of $(a, -b, -c)$ and $(-a, -b, -c)$ may be similarly worked out.

5. The cases of the first order correlations may now be considered. In this case we have[2]

$$1 - r^2_{12.3} - r^2_{13.2} - r^2_{23.1} - 2r_{12.3}\, r_{13.2}\, r_{23.1} > 0. \qquad (d)$$

By an argument similar to that in section (3) we arrive at the conclusion that $r_{23.1}$ has a value lying between 0 and $-2r_{12.3}r_{31.2}$

$$\text{if } r_{12.3} + r_{31.2} \geqslant 1.$$

It can also be proved from the inequality

$$2r_{12.3}r_{13.2}r_{23.1} < 1 - r^2_{12.3} - r^2_{13.2} - r^2_{23.1}$$

that if the product of the correlations of order 1 is greater than or equal to zero, the sum of their squares is less than unity. We deduce also that if the sum of their squares is greater than unity, $r_{12.3}\, r_{13.2}\, r_{23.1}$ is negative *i.e.*, $r_{12.3}$ is positive only if $r_{13.2}$ and $r_{23.1}$ have opposite signs.

Consistency of values $r_{23.1}, r_{12.3}$ and $r_{13.2}$ may also be discussed as in the second part of section (4).

6. The geometric interpretation of the results of sections (3), (4) and (5) may be of some interest. If we represent the three total correlations along the three axes of co-ordinates so that r_{23} is along the x axis and correspondingly, we see the following : in the yz plane, if we draw the unit circle about the origin and also its enveloping square whose sides are parallel to the axes, we have r_{23} positive in the closed regions A and C and negative in the closed regions B and D, where A, B, C, D are inside the square and outside the circle in the first, second, third, and fourth quadrants respectively.

If, instead of the three total correlations, we represent the three partial correlations along the axes we have $r_{23\cdot1}$ negative in the regions A and C and positive in the regions B and D. The corresponding correlations r_{23} and $r_{23.1}$ look as though they were complementary so far as the figure is concerned.

This Note was suggested by a study of Dr. Bowley's paper " The influence on the precision of Index Numbers of correlation between the prices of commodities. (*Jour. Roy. Statist. Soc.* Vol. 89, pp. 300-319.)

2. Yule : An Introduction to the Theory of statistics (1929), p. 250.

On the Sequence of digits in π expressed as an infinite decimal

BY

S. VENKATACHARI*
(Annamalai University)

1. M de Montessus de Ballore[1] has given the following statistics of the frequencies of the various digits that occur among the first 700 decimal places of π :

	Digits.									
	0	1	2	3	4	5	6	7	8	9
First 100 places	8	8	12	11	10	8	9	8	12	14
Second ,, ,,	12	11	12	8	12	12	7	4	13	9
Third ,, ,,	7	10	11	12	15	7	15	7	9	7
Fourth ,, ,,	13	13	9	8	10	13	11	4	10	9
Fifth ,, ,,	6	16	10	11	6	11	6	12	9	13
Sixth ,, ,,	14	3	12	12	10	7	16	8	6	12
Seventh ,, ,,	13	16	8	10	8	5	6	8	12	14
Total frequency of occurrence	73	77	74	72	71	63	70	51	71	78

and infers that " the occurrence of the digit 7 fifty one times and the recurring deficit balance below ten (the most probable frequency) except in the case of the fifth hundred, of the number of times of occurrence of 7 in groups of hundred"[2] cannot be due to mere chance. A closer examination of the distribution is made here, and it is shown that the frequencies for the digit 7 are quite within the limits of random sampling.

The assumption is that the digits are distributed at random, and the frequencies of the digit 7 are examined for any significant difference from this hypothesis.

* With kind instructions from Mr. G. V. Krishnaswami Ayyangar.

1. Ballore : *The Sphinx,* April 1933 p. 51.
2. Ibid, June 1933, pp. 95—96.

2. The actual frequencies of the several digits in the whole distribution are given by the last row, whereas the expected frequency for each digit is 70. Hence χ^2, as defined by Pearson,[3] is 7·9143, and $n = 9$. From the tables[4] we find that P exceeds ·50, which means that the given set of total frequencies for the various digits cannot be regarded as significantly different from the hypothetical.

3. Secondly, taking any decimal place, the possibility of any digit occurring there is 1/10, and it is the same for all the decimal places. Hence the probabilities of the frequencies 0, 1, 2, ... 700 of any digit will be given by the successive terms of the Binomial expansion of $\{(9/10) + (1/10)\}^{700}$. The probability of a frequency 51 for any digit is

$$P_{51} = {}_{700}C_{51}\,(9/10)^{649}\,(1/10)^{51} = 0{\cdot}002{,}523$$

and the probability of the most probable frequency is

$$P_{70} = 0.050{,}201.$$

The mean and the standard deviation of this distribution are $np = 70$ and $\sqrt{npq} = 7{\cdot}93725$.

As the probability of a deviation of 19 is 0·01684 it is unsafe to assert that the deviation is significant.

4. Further, the probability of any digit having a frequency 51 or less than 51, in this sequence is $\sum_{0}^{51} P_n = 0{\cdot}00784$ and that for a frequency of 89 or more is $\sum_{89}^{700} P_n = 0{\cdot}01178$.

The first implies that if rows of 700 digits are written out at random, one can expect a frequency of 51 or less for one of the digits in one of thirteen samples. The sum of the two probabilities given above, namely 0·01962, is the probability of a frequency whose deviation from 70 exceeds 18, irrespective of sign. This reduces to about one in fifty, and hence one cannot definitely assert that the frequency 51 is not due to chance. Paul Levy[5], in a review of Ballore's article observes that, " there is a chance of about one in fifty so that one finds 51 or a number still less," which ought to read as " there is a chance of about one in fifty so that one finds a frequency which is either $\leqslant 51$ or $\geqslant 89$."

3. Fisher: *Statistical methods for research workers.* p. 75.
4. Ibid, p. 96.
5. The *Sphinx* 1933, p. 95.

5. According to Jones,[6] the frequency y_k in the k^{th} group, if due simply to random sampling, should not differ from its expected value by more than $3\sigma_{y_k}$ where $\sigma_{y_k} = \sqrt{y_k \left(1 - \frac{y_k}{n}\right)}$.
In the case of the digit 7, $3\sigma_{y_k} = 20.628$ and the observed deviation of 19 is within this limit.

6. Lastly, if $\pi_{(a,\, b,\, c\, ..\, g)}$ is the probability of any digit to have frequencies a, b, c . . . g in the seven successive hundreds of decimal places, *the a priori* probability for the digit 7 to have the given set of frequencies is $\pi_7 = 0{\cdot}000{,}000{,}003{,}350$.
where as $\pi_6 = 0{\cdot}000{,}000{,}003{,}110$.
and $\pi_1 = 0{\cdot}000{,}000{,}000{,}296$.

(These probabilities are obtained by multiplying together the individual *a priori* probabilities for the frequencies of each cell). Here also one finds that the given suite of frequencies for the digit 7, are more probable than those given for 6, and indeed, eleven times more probable than those given for the digit 1.

7. In the course of his reply Ballore says : " The probability of any one of the ten digits which occur 63 times or less is 0.20797. The sum of these probabilities for the ten digits is 2.0797. In fact, this number is two (63 and 51)." Now a question may be raised: what is the speciality about the number 63 ? One could as well have chosen 69, in which case, the probable number of digits work out to 4.8 nearly, whereas, actually, we have only two (63 and 51). In fact, in dealing with cases of this type, where the expected frequency for any class is always a fraction, while the observed frequency for that class is invariably an integer, one must take into consideration the integers which are just higher and just lower than the expected value, and then examine them more closely. In the case of 51, the probable number of digits is 0.0784, and we have one (namely 51). So it may not be considered as unexpected.

8. From the foregoing arguments it appears that the mere fact of the digit 7 appearing 51 times does not indicate any significance for that digit. It has been shown that the frequencies of the digit 7 have a greater probability of existence than those for the digits 6 or 1. So, one cannot assert that there has been some bias in the case of the digit 7, as it has been shown that the frequencies are well within the limits of random sampling.

6. Jones: A first course in statistics (1921), p. 151.

Experiments on the Synthesis of Paraberine.

PART I.

A Synthesis of 8 : 17-diketo-6 : 17-dihydroparaberine.

BY

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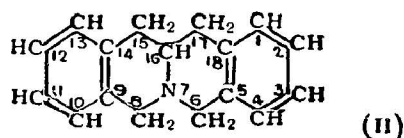
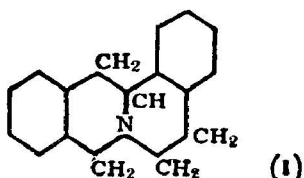
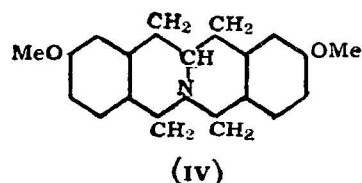
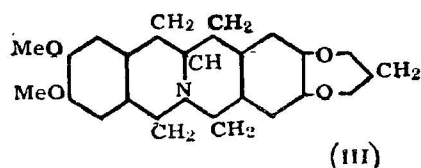
A careful survey of the constitution of the various groups of alkaloids reveals the fact that the majority of them are built on an angular structure. Thus while berberine, corydaline, cryptopine, palmatine and a host of other alkaloids can be regarded as having been derived from the skeleton of tetrahydroprotoberberine (I), not a single alkaloid containing the isomeric straight linear structure (II) has yet been discovered.

(I) (II)

In order to throw some light on the reason why the skeleton of (I) is so commonly selected by Nature, Campbell, Haworth, and Perkin (J. Chem. Soc., *1926,* 32) attempted the synthesis of 2 : 3-methylenedioxy-11 : 12-dimethoxy-6 : 15 : 16 : 17—tetrahydroparaberine (III). During these experiments they found that the various stages in the synthesis did not proceed as smoothly as in the case of tetrahydro-ψ-berberine or tetrahydro-ψ-epiberberine, and they came to the conclusion that the greater ease of formation and more characteristic properties of alkaloids built on the angular type may have some bearing on the occurrence and preferential selection of this type in nature.

In order to throw further light on the problem, and in particular, to test the validity of the above conclusion that the compounds with straight linear structure are more difficult to synthesise, the synthesis of 2 : 12 dimethoxy-tetra-hydro-paraberine (IV) and of tetrahydroparaberine itself (II), the parent substance of this group of alkaloids, was attempted.

(III) (IV)

It was realised at the outset that synthesis of tetrahydroparaberine through ring closure at the positions 5 and 9 or 14 and 18 would be a difficult affair as there were no para activating methoxy groups present (Compare Chakravarti and Nair, J. Indian Chem. Soc., 1932, *9*, 577) and as the yields even in the case of the synthesis of tetra-hydroprotoberberine were poor, (J. Chem. Soc., *1927*, 2275), and it seemed apparent that the best methods of synthesis would be those involving the ring closure through active groups and activated hydrogen atoms as shown in the following schemes :—

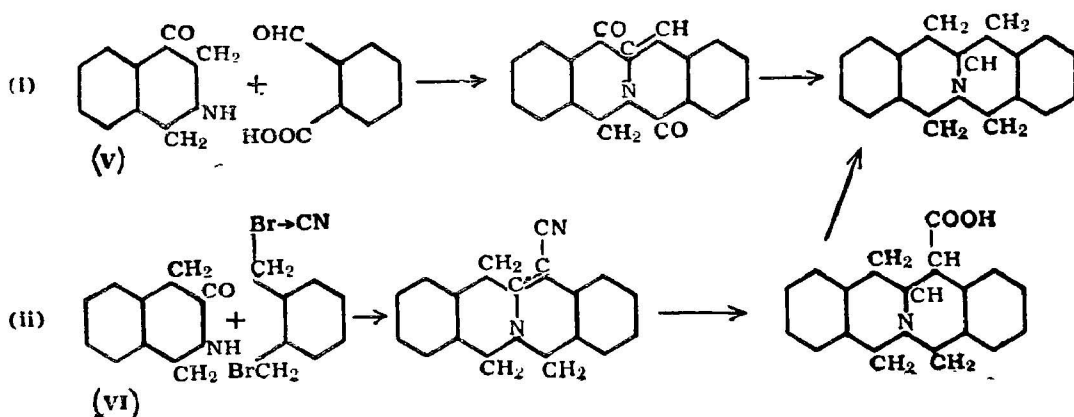
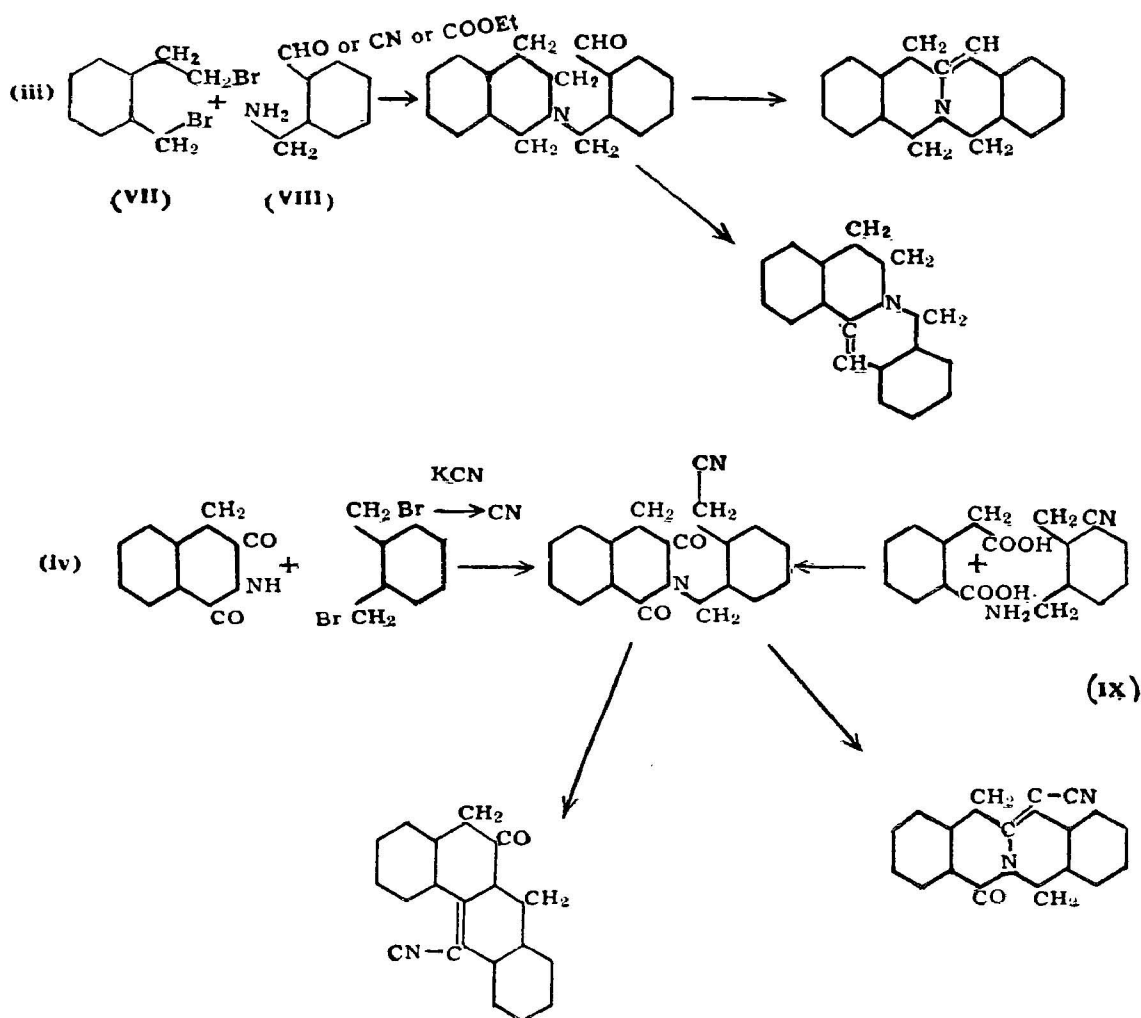
(i) (V)

(ii) (VI)

(iii)

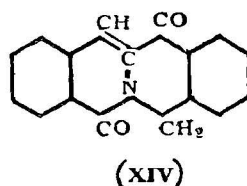
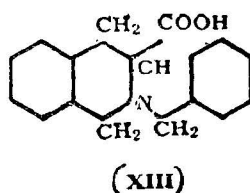
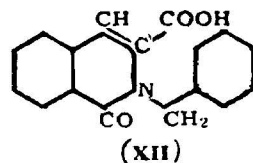
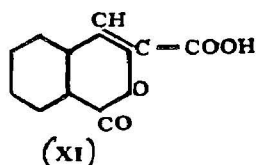
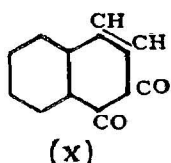
(VII) (VIII)

(iv)

(IX)

The schemes (iii) and (iv) are of particular interest as they would enable one to obtain direct evidence as to whether angular structures like that of protoberberine are more readily formed or straight linear structures. Unfortunately a reference to the literature showed that the substances (V) and (VI) required for the schemes (i) and (ii) have not yet been synthesised and the substances (VII), (VIII) and (IX) required for the schemes (iii) and (iv) are not yet readily available substances. We therefore first attempted to synthesise tetrahydroparaberine by other methods, and these form the subject of the present paper. An account of experiments to realise the schemes indicated above is reserved for a future communication.

For the synthesis of the diketo-dihydroparaberine (XIV), β-naptha-quinone (X) was first converted into Isocoumarin carboxylic acid (XI) in excellent yields by Bamberger's method (Ber. 1894, 27, 198). Iso-coumarin carboxylic acid was then condensed with benzylamine, when the compound (XII) was obtained in almost a quantitative yield. Preliminary exploratory attempts to reduce (XII), to (XIII) being un-successful, (probably because of the fact that the compound (XII) gets gradually hydrolysed by the action of strong acids), it was thought ad-visable first to convert (XII) into (XIV) and then to reduce (XIV) to tetrahydroparaberine.

(X) (XI) (XII)

(XIII) (XIV)

Attempts to convert (XII) into (XIV) by the action of concentrated sulphuric acid or phosphorous pentoxide in boiling Xylene were not very successful. It was ultimately found that by the action of anhydrous aluminium chloride on the acid chloride of (XII) in nitrobenzene solu-tion, the dihydro-diketoparaberine (XIV) could be obtained in an yield of about 60 per cent.

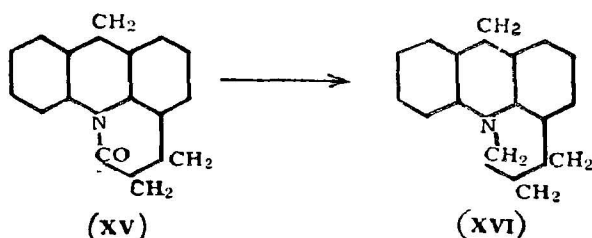
The diketodihydroparaberine, m.p. 187°, thus obtained was found to be a nonbasic substance, and has properties reminiscent of oxyber-berine and dioxyberberine. It does not form a hydrochloride, but gives an oxime m.p. 306°.

All attempts to reduce (XIV) to tetrahydroparaberine either by Clemensen's method or electrolytically have so far been unsuccessful.

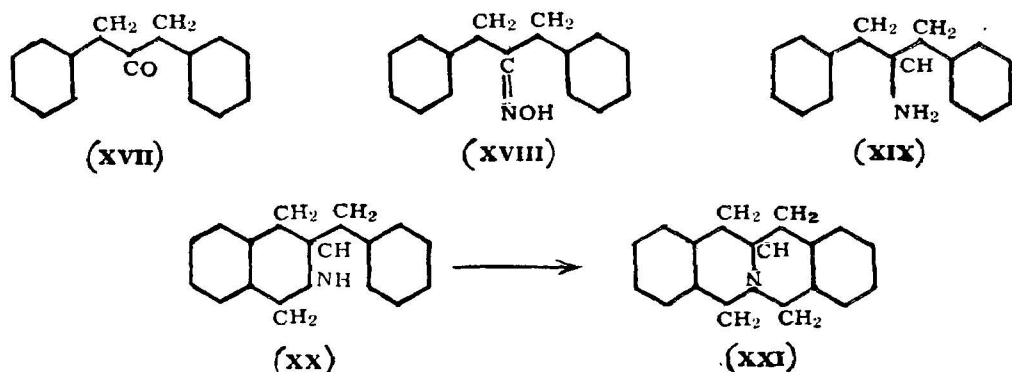
Attempts are being made to reduce the substance through the chloro-compound and by Wolff and Kishner's method.

In this connection it may be pointed out that it is generally difficult to reduce the CO group of the type present in (XIV) to CH_2. For example, Clemo, Perkin and Robinson (J. C. S. 1924, 1761) were unable to reduce (XV) to (XVI).

CH_2 N CO CH_2 CH_2 → CH_2 N CH_2 CH_2 CH_2

(XV) (XVI)

The next scheme that was attempted would be clear from the following formulae sketch :—

CH_2 CH_2 CO (XVII) CH_2 CH_2 C NOH (XVIII) CH_2 CH_2 CH NH_2 (XIX)

CH_2 CH_2 CH NH CH_2 (XX) → CH_2 CH_2 CH N CH_2 CH_2 (XXI)

The dibenzyl ketone (XVII), prepared according to the method of Apitzsch (Ber., 1904, *37*, 1429), was converted into its oxime and the oxime reduced electrolytically to the amine (XIX) according to the directions given by S. Kaplansky (Ber., 1927, *60*, 1842). Attempts to convert (XIX) to (XX) or (XXI) by the action of formaldehyde or through formyl derivative have so far been unsuccessful, doubtless due to the absence of activating p-methoxy groups.

Further work is in progress, and an account of a synthesis of 2 : 12 dimethoxy-tetrahydroparaberine is reserved for a future communication.

Experimental.

Isocoumarin-Carboxylic acid (XI). β-napthol was first converted into β-napthoquinone according to the method of Lagodzinski and Hardine (Ber., 1894, *27*, 3076).

β-napthoquinone was then oxidised by the method of Zincke (Ber., 1892, *25*, 405) to dihydro-oxy-isocoumarin-carboxylic acid, and the latter converted to Isocoumarin-carboxylic acid (Bamberger loc. cit.).

N-Benzyl-isocarbostyril-3-carboxylic acid (XII). Isocoumarin carboxylic acid (1 g.) and benzylamine (·6 g.) were heated together in a round bottomed flask for 10 minutes. The reaction product was dissolved in absolute alcohol, and the solution heated under reflux condenser for 15 minutes. On cooling, N-Benzyl-isocoumarin-3-carboxylic acid separated from the solution in glistening prismatic needles. On concentrating the mother liquors, a further quantity of the acid is obtained. Yield almost quantitative. On being recrystallised from methyl alcohol it melted at 207°. (Found C, 72·9, 73·0 ; H, 4·5, 4·8. $C_{17}H_{13}O_3N$ requires C, 73·1 ; H, 4·7%.)

It is sparingly soluble in benzene, toluene or Xylene, but readily dissolves in alcohol. It is insoluble in dilute hydrochloric or sulphuric acids, but dissolves in concentrated sulphuric acid. It readily dissolves in sodium carbonate solution with effervescence, and on being boiled with dilute or concentrated acids, it undergoes hydrolysis.

8 : 17-diketo-6 : 17-dihydroparaberine (XIV). Attempts to convert the above acid into (XIV) by the following methods were unsuccessful :

(*i*) With concentrated sulphuric acid under the usual conditions ;

(*ii*) By treatment with concentrated sulphuric acid (3 vols.) and water (1 vol.) under the conditions used by Haworth for converting r-napthyl-butyrio acids into ketotetrahydrophenanthrenes (J., 1932, 1129).

(*iii*) With conc. sulphuric acid under the conditions described by Raistrick, Robinson and Todd for preparation of Helminthosporin (J., 1933, 489).

(*iv*) By the action of phosphorus pentoxide in boiling xylene solution.

Eventually it was found that 8 : 17-diketo-6 : 17-dihydroparaberine could best be obtained under the following conditions :—N-Benzylisocarbostyril-3-carboxylic acid (5 g.) is gently refluxed on the water-bath with thionyl chloride (10 c.c.) for two hours, and excess of thionyl chlo-

ride removed under diminished pressure. The crystalline residue is then dissolved in dry nitrobenzene and this solution is then carefully treated with Aluminium chloride (6 g.) dissolved in nitrobenzene. The mixture is then heated on the steam-bath for 30 minutes and then left overnight. The reaction product was then carefully treated with water and the nitrobenzene removed by steam distillation, when a crystalline substance, together with a little tarry product, is left in the distillation flask. The crystalline substance was filtered off and then agitated with sodium carbonate solution to remove any unchanged acid, and finally crystallised from methyl alcohol (yield 2 gr.). 8 : 17-diketo-6 : 17-dihydroparaberine is thus obtained in colourless rhombs or prisms, m.p. 189°. (Found C, 78·3, 78·1; H, 4·4, 4·4. $C_{17}H_{11}NO_2$ requires C, 78·1; H, 4·2%.) It is readily soluble in the usual organic solvents except petroleum ether. It is insoluble in cold and hot water, and in dilute acids. It does not give a hydrochloride, but is soluble in concentrated sulphuric acid.

Reduction of the Diketodihydroparaberine.

The following methods of reduction were tried :—

1. Reduction by Clemensen's method ;
2. Reduction by modified Clemensen's method, modification consisting in adding acetic acid to hydrochloric acid so as to ensure greater solubility.
3. Reduction by Ruzicka's modified Clemensen's method.
4. Reduction with Zinc and glacial acetic acid ;
5. Sodium and alcohol ;
6. Electrolytic reduction.

All the above methods were found to be unsatisfactory, as either the starting substance was recovered unchanged or the reduction products were obtained in exceedingly poor yields.

Attempts to convert dibenzylmethylamine (XIX) into tetrahydroparaberine (XXI).

The following experiments were performed with the object of converting dibenzyl methylamine (XIX) into tetra-hydroparaberine (XXI).

(*i*) Condensation with formaldehyde and attempts at ring closure under conditions similar to those used by Campbell, Haworth and Perkin (J. C. S., 1926, 39, 42).

(*ii*) Condensation with methylal and attempts at ring closure under conditions described by Pictet and Springler (Ber., 1911, 44, 2031).

(*iii*) Condensation with formic acid and then subsequent attempts at ring closure with phosphorous oxychloride under the usual conditions.

(*iv*) Attempts at ring closure of the formyl derivative with phosphorous pentoxide in boiling Xylene and in boiling tetraline solution.

All attempts have so far been unsuccessful, but the problem is reserved for further investigation by one of us (S. N. C.).

Chemical Investigation of Indian Medicinal Plants

PART IV.

Preliminary Chemical Examination of Teramus labialis

BY

S. N. CHAKRAVARTI AND K. GANAPATI

(*Annamalai University*)

Teramus labialis is a twining herb, which is found all over the plains of India, from the foot of the Himalayas to Ceylon. The decoctions of this plant is used in Hindu medicine. According to Hindu medicine, " The Mashparni " (the Sanskrit equivalent of Teramus labialis) is bitter, cooling, sweet, astringent and dry. It cures consumption, fever, and disorders of wind, bile and blood.

A reference to the literature showed that no work whatever has been done on the chemical constituents of this plant. The chemical investigation of this plant appeared to us to be a subject of more than usual interest as it is claimed by many that this plant can cure consumption, whilst " the Western medicine has still to discover a cure for consumption." If the active principles of this plant were to actually possess the curative properties claimed for this plant, the importance of such an investigation could scarcely be overestimated, as consumption is a fell disease in India and it is daily becoming a more and more serious menace to the Public Health of India.

The present investigation has shown that besides the usual constituents, the plant contains a number of interesting substances. Three of these substances have been isolated in pure state. Besides these, plant extracts give tests for glucosides and acids.

During the working up of large quantities of the plant material obtained in different seasons (from reputed Botanists), it was observed that while the active principles of the material collected in one season seemed to be a glucoside, an acid, and two substances, one melting at 83°, and the other at 129°, the active principles of the material collected at another season seemed to be quite different, the substances melting at 129° having been replaced by another substance m.p. 143°, which appears to be a complex hydrocarbon. The cause of this remarkable variation is being further investigated.

An account of the study of the physiological properties and chemical constitution of the substances isolated is reserved for a future communication.

Experimental.

Preliminary tests carried out in the usual manner indicated the presence of an acid, a glucoside and enzymes and the absence of cyanogenetic substances, essential oils, and tannins. Tests with the Prollius fluid indicated the absence of alkaloids.

In order to ascertain the general character of the constituents, 100 gms. of the dry powdered material were extracted with the following solvents and the extracts were dried on the steam bath.

Dry Petroleum Ether (B.P. 30-50) extracted	..	0·88 %
Dry Ethyl Ether	..	0·79 %
Chloroform	..	0·49 %
Absolute alcohol	..	2·39 %
70 % Alcohol	..	4·61 %
Total	..	9·16 %

Petroleum Ether Extract. The dark green extract was concentrated to a small volume and then shaken with acidified water. The acid extract did not give any test for alkaloids or glucosides. The petroleum ether solution was washed with water, dried over Sodium sulphate and evaporated to dryness when a dark green waxy product was obtained. This was boiled under reflux for half an hour with ethyl alcohol (100 c.c.) and filtered hot. The insoluble part was once again boiled with alcohol and filtered hot. A dark green greasy residue (0·01 gm. 0·02 gm.) very soluble in benzene was left undissolved. The green alcoholic filtrate deposited on cooling a substance A (0·22 gm.). On concentrating the filtrate from (A) to about 25 c.c., a dark resinous product (B) (0·3 gm.) separated which was immediately filtered off. The filtrate on further concentration gave a third substance (C) (0.15—0.2 gm.), which crystallised in long beautiful needles, together with a small quantity of (B).

(A) is a waxlike substance readily soluble in chloroform, and benzene, sparingly soluble in acetone and carbontetrachloride and insoluble in water, dilute acids or alkalis. It was not saponified by boiling with alcoholic potash for four hours. In the impure state only, it gives

some tests for phytosterols. On repeated crystallisations from benzene and petroleum ether it was obtained as a colourless brittle powder m.p. 88·84° which does not answer the tests for phytosterols.

The dark resinous product (B) was also insoluble in acids and alkalis. It stained the skin yellow and no crystalline product could be obtained from it. It was a mixture of a saponifiable and colouring matter.

(C), on repeated crystallisation from dilute alcohol or petroleum either (B.P. 70—80°), was obtained as a mass of beautiful needles or thin plates m.p. 129°. It is readily soluble in organic solvents, sparingly in cold water and moderately in boiling water. It is insoluble in cold hydrochloric acid but gradually dissolves on boiling. With alkalis it gives only yellow coloration without dissolving. An aqueous solution as such does not reduce Fehling's solution but reduces the same after hydrolysis with hydrochloric acid. An alcoholic solution gives a violet ring with α-naphthol and sulphuric acid (Molische's test) and a blood red colouration with ferric chloride. It does not answer the tests for Tannins or Lecithins. It produces a tickling sensation on the tongue.

Ethyl Ether Extract. The green coloured extract, which showed a beautiful red fluorescence, was concentrated to a small volume and extracted with water and then acidified water. These aqueous extracts did not give tests for alkaloids, tannins or glucosides. The ether extract was washed with water, dried over Sodium Sulphate and evaporated to dryness. The green residue was boiled with alcohol, and the solution thus obtained filtered from a little undissolved residue (0·01 gm.) of a neutral character. The alcoholic extract, after treatment with animal charcoal, was filtered and concentrated when a spongy substance (A) separated (0·2 gm.) which was identical with (A) in the previous extract, melting at 83° after some crystallisations. The filtrate from this was evaporated to dryness and the residue shaken up with aqueous sodium carbonate, when part of it dissolved. On acidifying the sodium carbonate extract a substance of an acidic nature was precipitated. The residue which did not dissolve in sodium carbonate did not give tests for lecithins, tannins, etc., but seemed to resemble A.

Chloroform Extract. The emerald green solution gave on evaporation a dark green residue with a nauseating smell. This residue was found to contain an acid and an almost crystalline substance (0·2—0·3 gms.) which after repeated crystallisations from benzene melted at 92—3°.

Absolute Alcohol Extract. The material was refluxed for 6 hours with 400 c.c. of absolute alcohol, filtered hot and boiled twice more with 300 c.c. of alcohol and filtered hot when the extraction was practically complete. Allowing the total green extract to remain overnight, a spongy substance (A) (0·056 gm.) separated. The filtrate from this was concentrated to 50—60 c.c. when some more of (A) (0·01 gm.) separated. On adding ether to the filtrate a brown waxy product (B) (0·72 gm.) was precipitated which was filtered off. This filtrate was evaporated to dryness when a dark green residue was obtained. This was treated with 30 c.c. of boiling water and filtered hot. The insoluble dark green residue (C) was found to be a mixture of an acid, and a small amount of a substance insoluble in sodium carbonate. The melting point of the crude acid was 169—175°.

(A) in the crude form melts at 110—112°. After crystallisation from benzene it melted at 123°, but owing to the small amount available it could not be further investigated.

(B) dissolved in water with frothing. The aqueous solution is slightly acidic to litmus and reduces fehling's solution after hydrolysis. It does not answer tests for alkaloids, tannins or saponins but gives the Molische's carbohydrate test. On acidifying the solution a flocculent precipitate is obtained. The total aqueous solution of (B), was treated with lead acetate when a flocculent precipitate (0·2 gm.) insoluble in alcohol and acetic acid was obtained. The precipitate was decomposed with hydrogen sulphide, but nothing crystalline could be obtained from it. The filtrate from the above precipitate was freed from lead, concentrated to a small volume and treated with basic lead acetate, when only a very small quantity of a precipitate was obtained. The filtrate from this was again freed from lead and evaporated to dryness on the water-bath. The syrupy residue on being boiled with alcohol gave a crystalline substance which did not melt even at 300°. This substance was almost insoluble in all organic solvents, but dissolved readily in water. It is hygroscopic and does not answer tests for alkaloids or tannins. It appears to be a calcium salt.

The aqueous filtrate from (C) did not give tests for tannins, alkaloids or glucosides. On working up the solution in the manner described above for (B), a crystalline substance, m.p. above 300°, with bitter taste was obtained.

70% alcohol extract. The extract was similar to the previous extract. It contained, in addition, some protein, carbohydrates and salts of potassium and calcium. Alkaloids and tannins were found absent.

Cold, and hot Distilled water extracts. Dark red solutions were obtained, which did not give tests for alkaloids, but reduced Fehling's solution after hydrolysis. Carbohydrates and salts of potassium and calcium were present.

Cold 1% hydrochloric acid extract. The extract did not give tests for alkaloids.

Attempts to isolate the glucoside.

(i) 400 g. of the plant material were intimately mixed with finely divided Calcium carbonate (15 gm.) and boiled with 70% alcohol (1700 c.c.) on the water-bath for 3 hours and then filtered hot. The material was once again extracted with the alcohol (1000 c.c.) and filtered hot. The combined filtrates on being allowed to remain overnight deposited a substance (A). The filtrate from (A) was concentrated under partially reduced pressure to about 300 c.c. and allowed to remain for sometime, when a semi-solid substance (B) separated. The dark green filtrate from (B) was treated with animal charcoal concentrated to about 100 c.c. under partially reduced pressure and treated with a solution of lead acetate. The filtrate from lead precipitate was freed from lead, and concentrated to about 20 c.c. in vacuo when a substance crystallising in needles m.p. above 300° was precipitated. This substance was very soluble in water, and reduced Fehling's solution after hydrolysis. The mother liquors from above on being evaporated to dryness gave a syrupy substance which reduced Fehling's after hydrolysis, and gave the carbohydrate test. The syrupy substance was insoluble in ordinary organic solvents and could not be obtained crystalline. It gave an osazone m.p. 209°, indicating probably the presence of glucose.

(A) on fractional crystallisation from petroleum ether gave a substance m.p. 82—83°, and a mixture of substances m.p. 85—101°. It did not contain any glucoside.

From (B), it has not been found possible so far to isolate any crystalline substance.

(ii) 95% alcohol (2000 c.c.) was mixed with finely powdered calcium carbonate (15 gms.) and heated to boiling. To the boiling solution, 500 gms. of the plant material were then gradually added in such a manner that the boiling was not interrupted. After all the material had been added, the boiling was continued under a reflux condenser for 2 hours more.

The extract was poured out, and the residue crushed as finely as possible and boiled again with alcohol. The combined alcoholic liquids were filtered and then worked up in the manner described above. Products similar to those described above were obtained.

(iii) 750 g. of the powdered plant material were thoroughly extracted with petroleum ether (B.P. 30—50°) in a specially devised apparatus. The residue (5 g.) from this extract was digested with boiling alcohol, and the insoluble part filtered. The green alcoholic solution on allowing to remain overnight deposited a green substance (A) (about 1·1 g.) which was filtered off. The filtrate was concentrated to about 75 c.c. when an oily substance separated which partly solidified on cooling. The supernatant liquid was decanted off and after treatment with animal charcoal was left overnight when a substance crystallising in beautiful needles separated. After repeated crystallisation from alcohol and petroleum ether it melted at 129°. It does not contain nitrogen. (Found: C, 81·3; H, 11·35. $C_{27}H_{46}O_2$ requires C, 80·6; H, 11·4. $C_{27}H_{44}C_2$ requires C, 81·0; H, 11%.).

The substance (A), on repeated crystallisation from benzene petroleum mixtures, is obtained as a white colourless powder m.p. 83—84°. It does not contain nitrogen, phosphorus or sulphur. (Found: C, 80·8; H, 11·4. $C_{27}H_{46}O_2$ requires C, 80·6; H, 11·4.). It remains unaffected when treated with bromine and alkaline permanganate in the cold. It was unaffected by heating with concentrated nitric acid for 5 hours on the water-bath. It does not dissolve in concentrated sulphuric acid, but dissolves in a mixture of sulphuric and nitric acid on warming. On pouring this solution into excess of water, a precipitate (m.p. 102°, probably a nitro-compound) is thrown down. It does not give a phenylhydrazone under usual conditions. On being boiled with acetic anhydride and a drop of sulphuric acid for two hours, it gives a dark brown product which in the crude state melts at 167°. The significance of these reactions will be discussed later after its properties and reactions have been more thoroughly studied.

Repetition of preliminary examination with Fresh material obtained in a different period of the year.

When fresh plant material was worked up in the manner described above for confirmation of the above results, we were surprised to find that the product melting at 129° could not be isolated at all, but instead another substance melting at 143° was obtained.

When the alcoholic extract of the plant was examined as described before (p. 220) and its constituents compared with those previously ob-

tained, it was found that (A) contained more of the higher melting fractions 95—106°, and less of the substance m.p. 83—84°. Moreover, from (B), it was found possible to isolate an acid which after repeated crystallisations from methyl alcohol melted at 278°. This acid was insoluble in cold water and dilute acids and did not contain nitrogen.

The petroleum ether extract residue of the fresh plant obtained as before differed markedly from the one described above. While it contained the substance m.p. 83—84°, the substance melting at 129° could not be isolated at all. Instead from the fraction which was very soluble in alcohol, a new substance was isolated. This new substance was obtained as glistening rhombic plates or leaflets, m.p. 143°, after repeated crystallisation from methyl alcohol. It is almost insoluble in dilute acids, and alkalis. It does not contain nitrogen. (Found: C, 82·55; H, 17·6%). The analysis shows that the substance may be a hydrocarbon.

Chemical Laboratory
Annamalai University,
Dated 12—9—1934.

Experiments on the Synthesis of peri-quinolinazol (N-N).

PART I.

Attempted Synthesis of tetrahydro-peri-quinolinazol (N-N).

BY

S. N. CHAKRAVARTI AND K. GANAPATI

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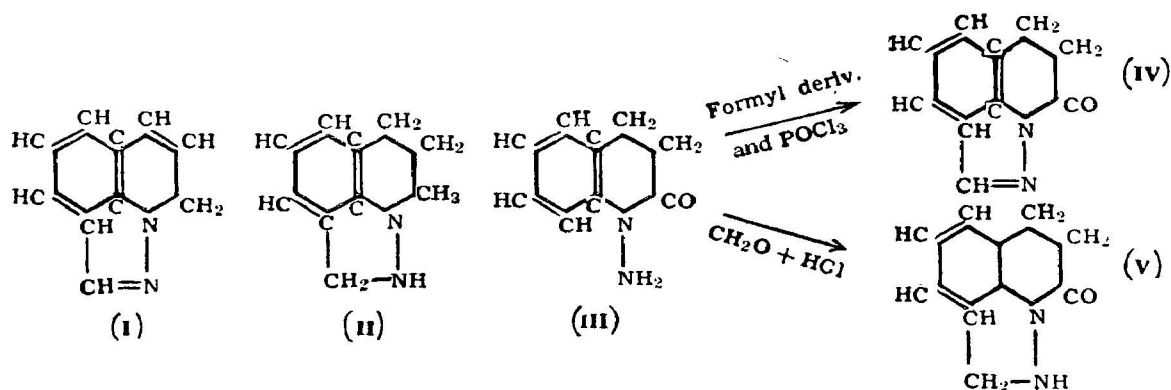
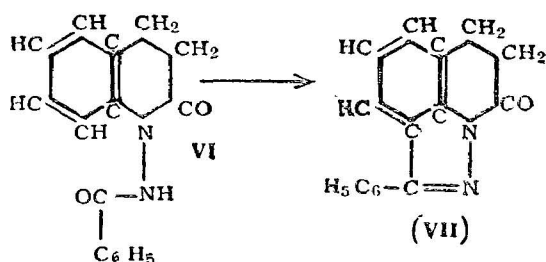
Peri-quinolinazol (N-N) (I) contains a fused quinoline and pyrazole nuclei. The formulae (I) shows that fusion has taken place in the peri-position of the quinoline and that two carbon atoms and one nitrogen atom are common to both the rings. If it were possible to get peri-quinolinazol (I) in good yield, then its chemistry could be developed much in the same manner as the chemistry of benzene or quinoline has been developed (although peri-quinolinazol would be much less stable substance and therefore difficult to work with). It was mainly with this object in view that the synthesis of tetrahydro-peri-quinolinazol (II) was attempted. The synthesis of such a compound has, moreover, an intrinsic interest of its own. Not a single compound of this type has yet been synthesised, although Ewins assumed the existence of such a structure in cytisine as early as 1913 (J. C. S., 1913, *103*, 97).

For synthesising tetrahydro-peri-quinolinazol, N-amino-dihydro-carbostyril (III) was prepared by a slight modification of the method of

Emil Fischer (Annalen 1883, *221*, 282) and converted into its formyl derivative. Attempts to convert the formyl derivative into (IV) by the action of phosphorus oxychloride or phosphorus pentoxide in boiling Xylene solution were unsuccessful (probably because under these conditions the NH_2 group is knocked off from the molecule). Attempts to convert N-amino-dihydro-carbostyril into (V) by the action of formaldehyde and subsequent treatment with hydrochloric acid, etc., under a variety of different conditions were unsuccessful.

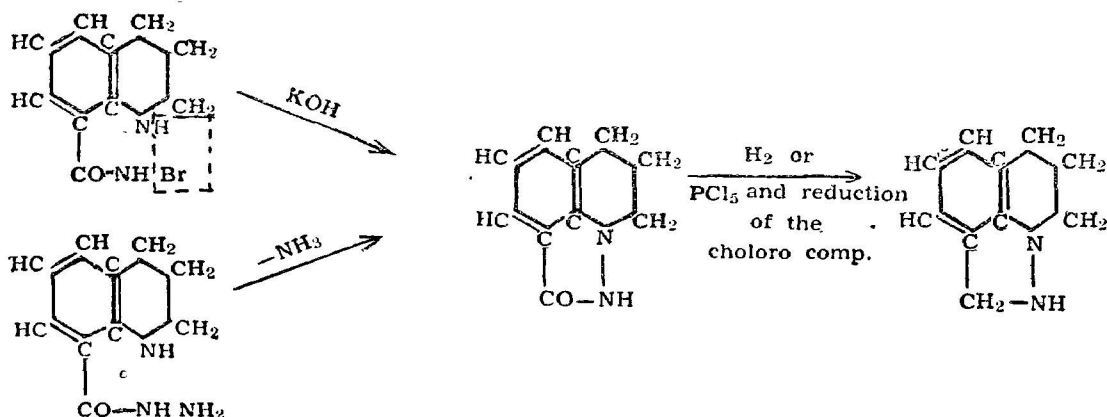
Next N-amino-dihydro-carbostyril (III) was converted into its benzoyl derivative (VI) as it was thought that, probably, it would be easier to cyclise (VI) to (VII). On treating the benzoyl derivative (VI)

VI → (VII)

with phosphorus oxychloride in the usual manner, a new substance was obtained, which, however, did not analyse for (VII). This substance is being further investigated.

Experiments are in progress to synthesise the compound in the following manner :—

KOH

$-NH_3$

H_2 or PCl_5 and reduction of the choloro comp.

This paper is being published in this incomplete stage as one of us (K. G.) is unable to continue this work.

Experimental.

N-aminodihydrocarbostyril (III).

O-nitrocinnamic acid was prepared in the following manner :—

A mixture of O-nitrobenzalhyde (12 g.), malonic acid (16 g.), pyridine (25 c.c.), and piperidine (1 c.c.) was heated on the steam-bath for one hour and then boiled on the sand-bath for 10 minutes. On pouring it into excess of dilute hydrochloric acid, pure O-nitrocinnamic acid m.p. 242° was precipitated in almost theoretical yield.

O-nitrocinnamic acid was then reduced to O-aminocinnamic acid (Gabriel Ber., 1882, *15,* 2294), and the latter converted into N-aminodihydrocarbostyril by the method of Fischer and Kuzel (Annalen, 1883, *221,* 282).

Attempted cyclisation of the formyl derivative of (III).

(i) *N-aminodihydrocarbostyril* (2 g.), and formic acid (1 c.c.) were heated together in a test-tube in a paraffin-bath for three hours, the temperature being maintained between 180-200°. (Generally the reaction was complete in three hours, but at times it was observed that the reaction was not complete even on longer heating, and the formyl derivative itself seemed to undergo some decomposition.). The formyl derivative was dissolved in dry toluene (25 c.c.) and after the addition of phosphorus oxychloride (freshly distilled, 6 c.c.) the mixture was gently boiled in a reflux apparatus for an hour and a half, and then left overnight when a crystalline substance separated. Petroleum ether was then added, and the whole kept for sometime, and then the clear colourless liquid decanted off. The residue was dissolved in dilute hydrochloric acid, treated with animal charcoal, and the mixture boiled for 15 minutes and then filtered. From the filtrate on cooling clusters of golden yellow needles separated, which on repeated crystallisation from dilute hydrochloric acid, melted at 205—206°. (Found: C, 65·0, 65·19; H, 5·1, 5·7. Hydrochloride of IV requires C, 57·52; H, 4·31%.).

On dissolving the hydrochloride in water and treating it with concentrated ammonia, an oily base is precipitated which was immediately extracted with chloroform. The chloroform solution which is highly fluorescent, was dried, and the solvent removed. An oily residue is left which gives highly fluorescent solutions. This base has not yet been obtained in a crystalline state.

A dilute hydrochloric acid solution of the above base obtained from 3·5 g. of the aminodihydrocarbostyril in the manner described above was reduced by heating with zinc dust on the water-bath for 3 hours, when the dark brown solution turned to light yellow colour. The solution was filtered hot from undissolved zinc, and the solution and washings made strongly alkaline with ammonia, and then extracted with chloroform. The chloroform solution was dried over potassium carbonate and on removing the solvent and crystallising the residue a substance m.p. 163° was obtained, which, probably, was identical with dihydrocarbostyril as there was no depression when mixed melting point was taken with an authentic specimen of dihydrocarbostyril. (Found: C, 72·81, 73·08; H, 6·2, 6·16. The substance (V) $C_{10}H_{10}ON_2$ requires C, 63·2; H, 5·8. dihydrocarbostyril C_9H_9ON requires C, 73·47; H, 6·1%.).

(ii) Attempts to convert the formyl derivative of (III) into (IV) by the action of phosphorus pentoxide in xylene solution under the usual conditions were unsuccessful.

Condensation of N-aminodihydrocarbostyril with formaldehyde.

(i) Aminodihydrocarbostyril (2·5 g.) dissolved in methyl alcohol (30 c.c.) was treated with sodium bicarbonate (2·5 g.), and to the mixture formaldehyde (10 c.c. of 40%) was gradually added under warming. After all the formaldehyde had been added, the mixture was heated for 15 minutes more with vigorous shakings. The mixture was then cooled, diluted with water, and the aqueous mixture saturated with sodium chloride, when an oily substance separated which was extracted with ether. The ether solution was washed with water and then the ether removed. The residue was dissolved in concentrated hydrochloric acid, and the solution heated on the water-bath for half an hour. On allowing the solution to cool, a gummy substance separated which could not be crystallised. On dissolving this substance in very dilute hydrochloric acid, and treating this solution with concentrated ammonium hydroxide, an amorphous powder was precipitated. This amorphous base was very sparingly soluble in benzene, and ether, but readily dissolved in methyl alcohol. It has not so far been possible to crystallise this substance.

(ii) The action of formaldehyde at the ordinary temperature was tried, but again only an amorphous product was obtained.

(iii) The base was then treated with methylal and hydrochloric acid under conditions similar to those recommended by Pictet and Gams (Ber., 1911, *44*, 2484). On working up the product only amorphous and gummy substances were obtained.

(iv) To a mixture of formalin (2·5 c.c.) and water (1·5 c.c.) concentrated sulphuric acid (6 c.c.) was added all at once, when the temperature rose to 78—80° C. The hot mixture was added rapidly and with vigorous shaking to aminodihydrocarbostyril (5 g.), dissolved in concentrated sulphuric acid. Then the whole mixture was heated for half an hour on the water-bath. On pouring the product into ice-water, a voluminous precipitate (A) was obtained. The substance (A) was fairly easily soluble in concentrated hydrochloric acid, acetic acid and methyl alcohol. It is almost insoluble in benzene and in petroleum ether. It is also insoluble in dilute hydrochloric acid. It has not been found possible to obtain it crystalline so far.

The acid mother liquors from (A) on being basified gave another basic substance.

Benzoyl derivative of aminodihydrocarbostyril and attempts to convert it into (VII).

A solution of aminodihydrocarbostyril (1 g.) in pyridine (10 c.c.) was treated with benzoyl chloride (·8 g.) and the mixture gently boiled in a reflux apparatus for 2 hours. Part of the pyridine was then removed under diminished pressure and the residue diluted with water, when the benzoyl derivative separates as an oil which sets to a mass of crystalline plates. The benzoyl derivative was agitated with very dilute acid, filtered and crystallised from dilute methyl alcohol. On repeated recrystallisations from dilute methyl alcohol it was obtained as plates m.p. 168·9°. (Found: C, 72·6; H, 5·5. $C_{16}H_{14}O_2N_2$ requires C, 72·2; H, 5·3%.).

A solution of the benzoyl derivative (4·5 g.) in dry toluene (50 c.c.) and phosphorus oxychloride (freshly distilled, 20 c.c.) were gently refluxed together in a reflux apparatus for 1 hour, and the whole allowed to remain overnight, when a crystalline substance separated. Petroleum ether was added to the product, and after a few hours the supernatant liquid was decanted off. The solid residue was repeatedly extracted with dilute hydrochloric acid, and the combined extracts boiled for an hour with animal charcoal and filtered. On basifying the filtrate with ammonia, a yellow precipitate is thrown down, which after repeated crystallisations from petroleum ether is obtained in needles, m.p. 212° (Found: C, 81·5; H, 4·65. $C_{16}H_{12}ON_2$ requires C, 77·4; H, 4·8%.).

Quinoline-8-carboxylic acid. Quinoline-8-carboxylic acid which has previously been obtained by other methods, is best prepared by the following method:—To a solution of 8-methyl quinoline (10 g.) in

dilute hydrochloric acid was added a solution of Chromium trioxide (30 g.) in 30% sulphuric acid solution (140 c.c.) and the mixture heated for 5 days. The mixture was then cooled and diluted with water when much of the acid was precipitated. The precipitate was filtered, washed carefully and then dissolved in sodium carbonate solution. On making the solution just acid, Quinoline-8-carboxylic acid separated in a crystalline form (6·5 g.). It crystallised from benzene in needles, m.p. 187°.

A further quantity of the acid (about 1 g.) could be obtained in the following manner :—

The first sulphuric acid mother liquor is made alkaline with ammonia, and the precipitated chromium hydroxide removed by filtration. The filtrate is then treated with just enough barium hydroxide to remove all the sulphate. The filtrate from barium sulphate, together with the washings, is evaporated to dryness, and the residue extracted with benzene. The benzene extract is filtered, dried over sodium sulphate and then concentrated to a small volume when quinoline-8-carboxylic acid crystallises out.

The quinoline-carboxylic acid was then reduced to the corresponding tetrahydro-quinoline carboxylic acid by means of tin and hydrochloric acid (Tafel, Ber., 1894, *27*, 825) and experiments are in progress to convert the tetrahydro-quinoline-8-carboxylic acid to (II).

Jagannātha Paṇḍita

BY

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(Continued from page 116. Vol. III No. I)

(3) AS A LITERARY CRITIC

Rasagaṅgādhara—a work on Literary Criticism

Introduction.—Jagannātha's Rasagaṅgādhara is perhaps the last original and independent work on Sanskrit Poetics. In conformity with a pun in the word '*gaṅgādhara*' in title, the work was apparently planned to consist of five chapters (Ānanas) of which we have now got in print only one complete and another incomplete chapter. In it the author endeavours to harmonize the old poetical theories with the new currents of thought. It is, in other words, an attempt at re-thinking and re-establishing the old views and as such, marks a revival in the field of literary criticism.

Jagannātha's qualification as a Literary Critic

The introductory stanzas in the Rasagaṅgādhara form a fitting prelude to the independence of his arguments and theories of which our author has made a fair display in this work. His qualifications for this task are, as he says, that he had his scholastic training under his well-known father Perubhaṭṭa, whose sportive glances make even stones shed nectar '**पाषाणादपि पीयूषं स्यन्दते यस्य लीलया**' (R. G. Verse 3); and that he is fully confident that he reaped the maximum advantage from his father's instruction and training. His innate independence in the treatment of the subject-matter in poetics, his harmonization of some of the old theories with the new ones, his argumentation of those theories in a logical method and above all, his own original apt illustrations—these—echo and reverberate the polemical yet conclusive, pessimistic yet self-confident sentiments of the famous poet-critic Bhāvabhūti in his Mālatī-Mādhava :—

'ये नाम केचिदिह नः प्रथयन्त्यवज्ञां जानन्ति ते किमपि तान्प्रति नैष यत्नः ।
उत्पत्स्यते मम तु कोऽपि समानधर्मा कालो ह्ययं निरवधिर्विपुला च पृथ्वी॥'

[Mālatī-Mādhava. Act I. Prologue—V. 6]

In his Rasagaṅgādhara, Jagannātha is just like a pilot in the midst of the ocean of knowledge, steering his boat of wide, logical and argumentative thoughts and finally reaching his destination of literary appreciation and true interpretation of poetry. (R. G. Verse 5). His comparison of himself to the Mandara Mountain that churned the milky ocean in the midst of waves and confusions caused by the acquatic animals bespeaks the imperturbable nature of the man. His extraordinary independence in quoting his own poetry for suitable illustrations and his disregard for other's verses look like the impregnable power of the musk-deer to produce kastūri, when she naturally looks down in contempt at the lovely and odourous flowers. (R. G. Verse 6.) Diving deep in the troubled waters of logical arguments and refutations, Jagannātha has gained and exhibited to the highly cultured public—Sahṛdayas—the jewel of Rasagaṅgādhara, which is capable of illuminating the human mind and removing completely the pride of some of his rival Rhetoricians. (R. G. Verse 4.)

His Definition of Kāvya

The first topic Jagannātha takes up for elucidation in his Rasagaṅgādhara, is the definition of poetry. He defines poetry as '**रमणीयार्थप्रतिपादकः शब्दः काव्यम्**'— 'sound expressing beautiful ideas' and thus reminds us of Daṇḍin's definition of Kāvyaśarira—'**इष्टार्थव्यवच्छिन्नपदावलिः**' (Kāvyadarśa—1, 10) 'a group of words expressing pleasing ideas.' Poetic charm (**रमणीयता**) arises from an idea which causes impersonal pleasure (**लोकोत्तराह्लाद**) to trained and cultured people (Sahṛdayas). This pleasure is of a peculiar kind not commonly met with in life. When a man is told 'a son is born to you' or 'you have come into a fortune', he derives great pleasure; but this is of the personal kind and, therefore, no poetic charm is to be found in these sentences.

Other Definitions Criticised

The definition of poetry is one of the vexed problems of literary criticism, and *in it* Jagannātha, the last original writer on Sanskrit Poetics, rises up to the point of levelling vehement criticisms against the theories of some of his predecessors. No doubt he is a master of all works on poetics available in his time, and he closely follows the tenets of the most important schools headed by Daṇḍin and Ānandavardhana, *because of his firm, logical conviction* and not merely from blind imitation. It is in this respect that he harmonizes the old theories with the new currents of thought. In the description of *Kāvyaśarīra,* whether sound (śabda) and sense (Artha) constitute Kāvya or Sound alone, is a disputed question among the ancient and modern literary critics. Mam-

maṭa Bhaṭṭa in his Kāvyaprakāśa expressly says 'शब्दार्थौं सहितौ काव्यम्' —that both sound and sense constitute kāvya. Against this Jagannātha advances an adverse criticism. His mere reference to the experiences of Sahṛdayas (cultured men) that 'kāvya is read aloud'; 'from kāvya meaning is understood'; 'Kāvya is heard but meaning is not known'—would convince us that the import of the term kāvya is only Śabda (sound) and not Artha (sense). And there are no valid universal experiences 'विश्वजनीनव्यवहाराः' (as Jagannātha puts it) capable of proving that both sound and sense are the primary meaning of the term—Kāvya. In a similar strain he launches into a tirade against those who believed in the Rasa-doctrine of Literary criticism (Rasavadeva kāvyam). According to Jagannātha, any expression that becomes the real source of æsthetic pleasure is kāvya, be it suggestive of Rasa, of Bhāva, of Vastu, or of Alaṅkāra. The presence of poetic merits, the absence of poetic blemishes, the abundance of poetic embellishments also are not recognised as characteristics of poetry, though these help much to beautify poetry.

Jagannātha's view on Pratibhā—Mammaṭabhaṭṭa's view Criticised

Among his other important and original contributions, his exposition of Pratibhā and of a poet's sole reliance upon that Pratibhā, is worth mentioning. Even before Jagannātha, Rudraṭa and others have spoken elaborately on this topic. Rudraṭa defines Pratibhā thus:—

'मनसि सदा सुसमाधिनि विस्फुरणमनेकधा अभिधा ।
अक्लिष्टानि च पदानि विभान्ति यस्यामसौ शक्तिः ॥'

(Kāvyālaṅkāra, Adhyāya 1, Verse 15.)

Bhaṭṭatauta says:—'प्रज्ञानवनवोन्मेषशालिनी प्रतिभामता'॥ (Kāvyakautuka ?)

Abhinavagupta develops the same in his Locana:— प्रतिभा अपूर्ववस्तुनिर्माणसमा प्रज्ञा । (p. 29) शक्तिः प्रतिभानं वर्णनीयवस्तुविषयनूतनोल्लेखशालित्वम् ।

(p. 137, N. S. Ed.)

This Pratibhā is identified with Śakti by all these critics. Bhartṛhari calls it an instinct of man. Only Rājaśekhara labours to find out some difference between Śakti and Pratibhā. He says:— 'शक्तिशब्दश्चायं प्रतिभाने उपचरितः' (Kāvyamīmāṃsā. Adhyāya VI, p. 16. G. O. S.)
Śakti is the root-cause of Pratibhā. The instinctive power of human beings to learn and appreciate beautiful objects is the root-cause of the imagination of the poets. Jagannātha does not labour much

in explaining the import of the word, Pratibhā. He follows simply the popular definition : ‘ नवनवोन्मेषशालिनी बुद्धिः ’

Jagannātha is very particular in saying that Pratibhā is the only indispensable factor in all cases of good and genuine poetry. In this point he criticises Mammaṭabhaṭṭa, the author of the Kāvyaprakāśa, who says ‘ शक्तिर्निपुणता लोकशास्त्रकाव्याद्यवेक्षणात् ।
काव्यज्ञशिक्षयाऽभ्यास इतिहेतुस्तदुद्भवे ॥ ’

(Kāvyaprakāśa. I Ullāsa. Kārikā 3.)

that śakti, otherwise known as Pratibhā, Vyutpatti and Abhyāsa—these three together constitute the real cause of poetry. This view is completely refuted by Jagannātha on the evidence of clear facts. He lays more stress on Pratibhā which is the only cause of poetry in cases of all good poets. This fact will be clear when the sources or causes of this Pratibhā are explained. Jagannātha cites two clear instances of Pratibhā where the nature of Pratibhā is different according to the different causes—

‘ देवतामहापुरुषप्रसादादिजन्यादृष्टम् ’ and ‘विलक्षणव्युत्पत्त्यभ्यासौ ’

He says that there are certain poets who have been inspired by *Īśvara-prasāda* (Divine blessing) as in the case of Mūka-kavi in whom we do not find Vyutpatti and Abhyāsa. Similarly there are many who have become poets after great labour like Māgha who are, no doubt, authors of deep erudition and experience. In the former case the poet's Pratibhā is the result of Devatāprasāda while in the latter it results from the author's Vyutpatti and Abhyāsa. Hence in all cases of poetry, Pratibhā is indispensable and all others—Vyutpatti, Abhyāsa, Devatāprasāda, etc., are only accessories.

His Fourfold Classification of Kāvya

Jagannātha's next important contribution is the classification of Kāvya. Traditionally we have a three-fold classification—Uttama, Madhyama and Adhama. This classification may look all right on the surface, but when we group instances of some of the beautiful Guṇībhūtavyaṅgyas like—

‘ अनुरागवती सन्ध्या दिवसस्तत्पुरस्सरः ।
अहो ! दैवगतिः कीदृक तथापि न समागमः ॥’

under the Madhyama variety and instances of ordinary Vastudhvani—

‘सुवर्णपुष्पां पृथिवीं चिन्वन्ति पुरुषास्त्रयः ।
शूरश्च कृतविद्यश्च यश्च जानाति सेवितुम् ॥ ’

under the Uttama variety, we commit a great mistake. A true Sahṛdaya is sure to realize the beautiful Pathos contained in the stanza 'अनुरागवती सन्ध्या' etc., though it is a little affected by the prominence of Vācyārtha (primary sense) in such an equal degree (if not more) as it would do in other instances. So also the treatment of Citrakāvya of Arthālaṅkāras and Śabdālaṅkāras in one and the same manner and grouping them under the main variety of Adhama, are wholly unscientific, for, many instances of Samāsokti, Aprastuta-praśaṁsā, etc., stand on a par with good and genuine specimens of poetry in that they are real sources of poetic charm.

Jagannātha has fully realised this incongruous and unsatisfactory nature of the traditional classification of Kāvya. He has, therefore, improved upon it by suggesting one more variety—*Uttamottama*—which comprises all genuine types of Dhvani (the Rasa and Bhāva dhvanis). The Uttama covers the ordinary Vastudhvanis (like सुवर्णपुष्पां) along with some of the beautiful varieties of Guṇībhūta Vyaṅgya like 'अनुरागवती सन्ध्या' which he describes as the chief source of pleasure though enslaved, by a fitting analogy— 'दुर्दैववशतो दास्यमनुभवद्राजकलत्रमिव' (just like a queen experiencing utter servitude by misfortune) (Rasagaṅgādhara. N. S. Ed. p. 17). Similarly, he places some of the best types of Citrakāvyas where Samāsokti and such other Arthālaṅkāras beautify the primary sense, under the *Madhyama* variety, while some minor Arthālaṅkara Kāvyas and the best types of Śabdālaṅkāra Kāvyas are grouped under the Adhama varieties. Finally, he lays down *camatkāra* as a great principle in the classification of Kāvya and regards those of Kāvyas that possess no beauty in sense except in verbal puns and alliterations as having no poetic beauty at all.

His Rasa-sūtra—a paraphrase of Abhinavagupta's commentary on Bharata's Rasa-sūtra

Jagannātha's Rasa-sūtra is the next important part in his *Rasagaṅgādhara.* There the author explains most of the interpretations of Bharata's Rasa-sūtra, as given by his predecessors, and he finally follows the interpretation of Abhinavagupta. It is, therefore, a more-or-less verbatim paraphrase of Abhinavagupta's commentary on the Rasa-sūtra. According to Abhinavagupta, Rasa-realisation comes only to a Sāmājika. Among those who have commented on Bharata's Rasa-sūtra before Abhinavagupta, only Bhaṭṭanāyaka has explained the fact that mental impressions or Vāsanās, would be stripped of their individualistic aspects by the Bhāvakatva Vyāpāra peculiar to a genuine Kāvya. (See Bhaṭṭanāyaka below). This is further elaborated and systematised by Abhinavagupta as a vital point in Rasa-realisation.

Rasa-realisation, according to Abhinavagupta and Jagannātha Paṇḍitā

Rasas are said to be nothing but the mental impressions of the Sāmājikas, when they become intensified. They are divested of all their individualistic aspects or characteristics by the *alaukika kāvya-vyāpāra—vyañjanā*—and in this sense they stand rather unique quite apart from the ordinary impressions. These are realised by *Pramātā,* the Inner Self, the Knower who is said to be a Self-luminous Consciousness. In the realisation of Rasa by the Sāmājikas, Abhinavagupta adds, there is complete absorption (चित्तनिष्पन्दन) in the Sāmājika's mind, which is a blissful condition in its *negative* aspect. Here Abhinavagupta and other Ālaṅkārikas follow the Sāṅkhya conception of *kaivalya* which is described to be *complete cessation from all activities.* This negative aspect of bliss in Rasa-realisation solves very well the great problem in connection with the Karuṇa Sentiment (Pathos). How Karuna (pathos) becomes a real source of literary charm is a question of vital importance that has puzzled all the intellects of the world. The Western critics, though they consider tragedies as sources of aesthetic pleasure, have not yet successfully explained how pathos which would generate sorrow and grief in the spectators, becomes a real source of literary appeal. Abhinavagupta's explanation by the introduction of the Sāṅkhya conception of Kaivalya is somewhat satisfactory. But later Ālaṅkārikas after Abhinavagupta whom Jagannātha also follows, explain this problem with a reference to the positive aspect of Rasa-realisation. The soul is said to be, as Vedantins hold, Eternal Consciousness and Supreme Happiness in itself. (सच्चिदानन्द आत्मा ; सत्यं ज्ञानमनन्तं ब्रह्म; नित्यं विज्ञानमानन्दं ब्रह्म ॥) Whatever is lovable must be blissful and nobody can love a thing which is quite inimical to his soul. To mankind the most lovable thing is the soul and as such it is the most blissful object that can be conceived of. The Ātman's very nature is "Bliss," "the Supreme Consciousness" and "Happiness." Now when the mental impressions in the intensified and generalised alaukika form are presented to the soul, the veil of āvaraṇa is lifted up and the blissful Ātman is realised in the realisation of the Sthāyibhāva—Rati, Śoka, etc. This realisation is called *svarūpa-sukha,* which is considered to be the highest Bliss conceivable. In this way the later Ālaṅkārikas including Jagannātha sought to explain the blissful Rasa-realisation (of all sthāyibhāvas) in the *positive element* itself, accepting the theory of *svarūpa-sukha,* of the self-luminous consciousness, the Ātman, the greatest blissful state conceivable. This is explained in the latter part of Jagannātha's Rasa-sūtra— प्रमुष्टपरिमित-प्रमातृत्वादिनिजधर्मेण प्रमात्रा स्वप्रकाशतया वास्तवेन निजस्वरूपानन्देन सह गो-

चरीक्रियमाणः प्राग्विनिविष्टवासनरूपो रत्यादिरेव रसः ॥ (Here **निजस्वरूपानन्द** means **आत्मस्वरूपसुख**) (Rasagaṅgādhara, N. S. Ed. P. 22).

This Pramātā cannot always absorb himself in his self-luminous bliss when he is chained. The inner self has for a moment to rise above all the individualistic features like egotism. This will be brought about by the removal of the veil of ignorance (Avidyā) which completely cancels the *svarūpa-sukha.* This removal can be effected by the Alaukika vyāpāra, which is again a result of a suitable combination of the three elements in Kāvya—Vibhāvas, Anubhāvas and Vyabhicāribhāvas. These three are called in a kāvya *alaukika,* in the following way :— When we say that Śakuntalā is the Ālambana Vibhāva of Duṣyanta's love we should not consider her as the bride of Duṣyanta—that individual aspect is to vanish from the Sāmājika's mind—but as a lovely figure painted before the Sāmājikas in a universal form. If the individualistic aspect does not vanish, she ceases to be the Ālambana Vibhāva ; (so also the others.) For such a universalised impression of these Vibhāvas, Anubhāvas, etc., upon the Sāmājika's mind, the masterly hand of the poet-artist is mainly responsible ; also the successful acting of the play by an expert actor who impersonates the chief characters ; and also the scenic arrangements, dancing, music, etc., which have very much to do with the successful performance of a drama.

Other Interpretors on the Rasa-sūtra of Bharata

Jagannātha, after explaining his and Abhinavagupta's views on Rasa-realisation, gives a succinct summary of the view of Bhaṭṭanāyaka who, as an elder contemporary of Abhinavagupta, is believed to have criticised in his Hṛdayadarpaṇa Ānandavardhana's doctrine of Dhvani. Though his work has not yet seen the light of day, his exposition of the Rasa-doctrine on the basis of Bharata's Rasa-sūtra is quoted by Abhinavagupta in his Abhinavabhārati and Locana, which later critics have copied with or without verbal modification.

Before Bhaṭṭanāyaka came Bhaṭṭa-lollaṭa and Śrīśaṅkuka whose interpretations of Bharata's Rasa-sūtra Abhinavagupta and his successors have given in their works. Though Jagannātha has not explained them it is necessary to reproduce them here for a better understanding of the subject.

Bhaṭṭalollaṭa's View of Rasotpatti.

Of those who have commented on Bharata's Rasa-sūtra '**विभावानुभावव्यभिचारि संयोगाद्रसनिष्पत्ति.**' Bhaṭṭa-lollaṭa comes first and his inter-

pretation of the sūtra as given in the Abhinavabhārati and other works may be thus briefly stated: Rasa is nothing but the sthāyibhāva—permanent mental condition—intensified by Vibhāvas, Anubhāvas and Vyabhicāribhāvas; the word 'निष्पत्ति' in the sūtra means 'उत्पत्ति' generation, in reference to vibhāvas; अनुमिति inference in reference to anubhāvas and पुष्टि —nourishment in reference to vyabhicāribhāvas; *i.e.*, by the vibhāvas the sthāyibhāvas are generated; by the anubhāvas they are inferred (by others) and by the vyabhicāribhāvas they are nourished; similarly the word 'संयोग —in the compound— विभावानुभावव्यभिचारिसंयोगात्' is taken by him in the sense of these three ideas—generation, inference and nourishment which constitute the relation of the vibhāvas, the anubhāvas and the vyabhicāribhāvas to the sthāyibhāva. So if the sthāyin is intensified, it is *Rasa* and if it is not, it is a *bhāva*.

This view has got the support of Daṇḍin, an earlier Ālaṅkārika of eminence—

'रतिः शृङ्गारतां याता रूपबाहुल्ययोगतः ।
आरुह्य च परां कोटिं कोपो रौद्रत्वमागतः ॥'

(Kāvyādarśa.)

'Śṛṅgāra is nothing but Rati (love) magnified through the combination of so many elements (vibhāvas, anubhāvas and vyabhicāribhāvas). Raudra is but anger intensified to its highest pitch.'

Defects in Bhaṭṭa-lollaṭa's View

This *Rasotpatti-vāda* of Bhaṭṭa-lollaṭa is criticised by Śrīśaṅkuka, his successor, as follows :—(1) If Rasa is only the intensified sthāyibhāva, then one has to accept various degrees of intensity according to different persons who realise Rasa; and (even in a less degree of intensity) one has to say one has realised Rasa. On the other hand, it is conceded by critics that the true Rasa-realisation of a Sahṛdaya has no such distinction of degrees. Moreover, as the degrees of intensity are varied, a good number of varieties under each Rasa is to be accepted. So Bharata's division of *hāsyarasa* into *six* and *Śṛṅgāra* into *ten* avasthās would have no significance. (2) It is not possible to say that in all instances sthāyibhāva is intensified. Śoka, for example, the sthāyibhāva of Karuṇa Rasa, is always by itself a strong feeling and it slowly languishes by lapse of time and by other conditions. (3) If Rasa is generated by the causes like the vibhāvas, etc., then it ceases to be *alaukika* and it stands on a par with *laukikarasānubhava* which may look even obscene and coarse.

(4) The important question—who realises Rasa ?—is not scientifically tackled by Bhaṭṭa-lollaṭa. If it is accepted that the Sāmājika realises it, the great question comes—how can the causes that exist in the actor, generate pleasure in the spectator ?—since the cause and the effect have to exist simultaneously in one and the same person. So he has to say that it is an invalid perception culminating in the realisation of unalloyed pleasure.

Śrīsaṅkuka's View of Rasānumiti.

On these grounds Śrīśaṅkuka rejects Bhaṭṭa-lollaṭa's interpretation and gives his own theory of *Rasānumiti.* According to Śrīśaṅkuka, a cultured spectator while witnessing in a dramatic performance the successful imitation of the characters and their experiences by an expert actor, identifies the actor with the character whom the actor personates and he is led to infer the permanent emotions of the character—sthāyibhāvas as existing in the actor. This inference is said to be the source of the spectator's pleasure. This inferential knowledge, for example—

'रामोऽयं सीताविषयकरतिमान् सीतादिविभावादिमत्त्वात्'

has got the actor as *pakṣa* (the minor term), the Vibhāvas, etc., as *hetu* (the middle term) and love and other sthāyibhāvas as *sādhya* (the minor term). The experience of the spectator 'रामोऽयम्', Śaṅkūka describes, does not come under the well-known divisions of cognitions and as such, it is to be accepted as a new variety; and it is, he explains, similar to the experience one has while looking at the picture of a horse— चित्रतुरग ; that is, when we look at a good-coloured picture of the horse, it seems to us galloping and we attribute to it, for a while at least, all the qualities of the real horse ; so also the spectator when he is absorbed in the successful imitation of certain deeds of the original character by the actor, identifies the latter with the former so long as his absorption lasts ; and he considers that the actor possesses all the qualities of the original character. The citra-turaga example emphasizes one more point, viz., that the sthāyibhāva like love in the actor is only a semblance (anukāra) of the love of the original character. If it were not so, Śaṅkuka contends, Bharata would have said 'स्थायिनिष्पत्तिः' : instead of 'रसनिष्पत्तिः' in the Rasa-sūtra. So the semblance of love when inferred from the vibhāvas etc., is Rasa like Śṛṅgāra ; and the inference 'रामोऽय सीताविषयकरतिमान्' for example, which has got the semblance of love as the *sādhya* is known as the spectator's realisation of Rasa which gives him great pleasure. So, according to Śaṅkuka, the word 'संयोग' in the sūtra means व्याप्यव्यापकभाव—the relation between the vibhāvas, anubhāvas and vyabhicāribhāvas

(the middle term) on the one hand and Rasa (the major term) on the other; the word 'स्थायिनः' is to be inserted in the sūtra; and the compound 'रसनिष्पत्तिः' means रसत्वेन निष्पत्तिः अनुसन्धानम् (meditation). So the meaning of the sūtra is, therefore, that through the relation viz., व्याप्यव्यापकभाव between the vibhāvas, anubhāvas and vyabhicāribhāvas on the one hand and Rasas on the other, the sthāyibhāva is inferred as existing in the actor; that this sthāyibhāva, otherwise known as Rasa, is incessantly meditated upon by the spectator, when he is said to be in the supreme state of the Realisation of Rasa or *Rasa-carvaṇā.*

Main Objections—Answered

The explanation of Rasānubhava as *Rasānumiti* and *Rasa-carvaṇā* answers well two objections that are generally raised against it. One objection is that the knowledge of the spectator— रामोऽयम् —in the actor is to be called an invalid cognition, since the spectator mistakes the actor for the original character on the successful imitation of the latter by the former. This is well answered by the fact that a valid inferential knowledge can arise from an invalid cognition of the *hetu* (the middle term) as explained above, just as the valid inference— 'पर्वतो वह्निमान्' arises from the invalid perception of the column of the smoke at the sight of the column of dust. The other objection is—how does the inferential knowledge of the spectator give him pleasure? This also is answered by Śrīśaṅkuka very easily: no doubt, the inferential cognitions we have in the world are not sources of pleasure; yet, the *Kāvyānumiti* —the inference in kāvya, which possesses charmful sthāyibhāvas as its *viṣaya*—is a fountain of joy and delight. He argues that the capacity to create delight or sorrow does not depend upon the nature of the cognition but upon the object of it; and so the sthāyibhāvas while inferred from the middle term—the charming alaukika vibhāvas, anubhāvas and vyabhicāribhāvas—possess an exquisite charm and as such, are capable of generating delight in the spectator.

It may be observed here that the Rasānumitivāda as explained by Śrīśaṅkuka was the model for the *anumiti theory* of Mahimabhaṭṭa, the exponent of one of the anti-dhvani schools.

Bhaṭṭatauta's Criticism of Śaṅkuka's Rasānumitivāda

If Bhaṭṭa-lollaṭa's Rasotpattivāda was criticised by Śrīśaṅkuka, Śrīśaṅkuka's Rasānumitivāda also has been refuted by later writers of whom probably the earliest is Bhaṭṭatauta (one of the teachers of Abhi-

navagupta and the author of the Kāvyakautuka) whose views are summarised by Abhinavagupta in his commentary on the Nāṭya śāstra. One of the many objections against the Rasānumitivāda is this: if, according to Śaṅkuka, the emotion inferred as existing in the actor be an *anukāra*—semblance—in the sense of an imitation of the emotion of the original character, it should be such either (1) from the standpoint of the spectator, or (2) from that of the actor, or (3) from both. None of these alternatives can be satisfactorily explained. It is accepted at all hands that every case of imitation has to satisfy two conditions—(1) the previous experience of the original—the object imitated and (2) the on-looker's experience of the imitator as possessing some attributes similar to those in the object imitated. Neither the actor, nor the spectator, has experienced the emotions of the characters, say, the love of Rāma to Sītā, either in this birth or in any one of his previous births. Nor can it be satisfactorily explained that the actor possesses the same mental conditions of the original characters in the play, though he puts on the artificial costumes to produce an impression on the audience that he is the character himself. The main difference between the emotions of the actor and the character, Bhaṭṭatauta says, can be best described by the terms *jaḍa* and *ajaḍa* respectively. This is the main charge against the Rasānumiti theory. Some more objections like the impossibility of the अनुकारानुमिति are also explained by Bhaṭṭatauta and his successors.

Though Bhaṭṭatauta criticises the view of Śrīśaṅkuka, he does not, however, give his own interpretation of the Rasa-sūtra. Most probably what Abhinavagupta has explained might have been based on the interpretation of Bhaṭṭatauta.

Bhaṭṭanāyaka's view of Rasabhukti

Next comes Bhaṭṭa-nāyaka, the elder contemporary of Abhinavagupta. His interpretation, as Jagannātha gives under his Rasa-sūtra, may be thus summarised: both the theories of *Rasotpatti* and *Rasānumiti* are untenable in that they suffer from a common defect that the permanent emotions or sthāyibhāvas are described by both the schools as existing in the actor or in the original character, and not in the spectator who must be considered by all as the Realiser of Rasa. Moreover, he has no Vibhāvas—the generating agents of the Rasapratīti—without which no rasa-realisation takes place in the spectator. So he expounds his theory of *Rasabhukti* by the spectator. He speaks of *three Vyāpāras* in a kāvya —(1) *abhidhā* or *abhidhāyakatva,* (2) *bhāvanā* or *bhāvakatva* and (3) *bhoga* or *bhojakatva.* The abhidhā is *common to the kāvya and loka,*

and its function is to convey ideas like the love of couples like Sītā and Rāma. The bhāvanā is peculiar to the kāvya in that *it strips off the individual characteristics of the characters,* viz., Sītā is cognised not as the wife of Rāma but *as a lovely maiden* (कान्ता) only; so also Rāma, the *ālambanavibhāva;* and similarly the *Uddīpana-vibhāvas, anubhāvas* and *vyabhicāribhāvas* all of which are presented to the spectator's mind *in a generalised form.* Then by the Bhogavyāpāra the spectator completely forgets his own individual traits on account of the two *guṇas* of the mind, *rajas* and *tamas,* completely suppressed by the other guṇa, *sattva,* the preponderance of which produces illumination of the mind and happiness to man. Here Bhaṭṭanāyaka has closely followed the Sāṅkhya philosophy which explains the mind as a compound of three guṇas —sattva, rajas and tamas, the preponderance of sattva giving *illumination,* that of rajas, *unsteadiness* and that of tamas, *inactivity.* This enjoyment of Rasa by the spectator is impersonal in character and so is different from the enjoyment of pleasure in the outside world. It is also different from that of a yogin who sees Ātman only. Still the spectator's pleasure is described as an approach to the Ātmānanda of the yogin. According to this view the word 'निष्पत्तिः' in the sūtra means *bhukti*—enjoyment.

Navyas' View

After the elucidation of Bhaṭṭanāyaka's view Jagannātha takes up the view of the '*Navyas*'. The Navyas do not accept the function of kāvya—generalisation (साधारणीकरणम्); but they consider *sahṛdayatva* as a defect (दोष) in the spectator, which makes him, while witnessing a play, mediate upon the original character and identify himself with the latter, so much so that there arises in him for a while an *anirvacanīya* pleasure (just like the *anirvacanīya* silver on the nacre). This is called the realisation of Rasa. It lasts so long as his meditation (भावना) continues. The propounders of this view, however, accept the *vyañjanā* vyāpāra which, they say, suggests to the spectator through the vibhāvas, anubhāvas etc., described in the play, the love of the hero to the heroine and kindles his *sahṛdayatvadoṣa* to action which leads him to the identification of himself with the character and to the blissful realisation of Rasa.

The objection how an *anirvacanīya rati* or *śoka* gives pleasure or sorrow, is answered by this school of critics by the explanation that there is a great difference between the world and literature; and that in literature, the anirvacanīya love or grief produces only pleasure in the spectator, whether in the world, that would result or not in real love or grief

to the person concerned. That is the greatness, they say, of literature which affords pleasure to all alike through the extraordinary power—Vyañjanā—'अयम् हि लोकोत्तरस्य काव्यव्यापारस्य महिमा, यत्प्रयोज्या अरमणीया अपि शोकादयः पदार्था आह्लादमलौकिकं जनयन्ति। विलक्षणो हि कमनीयः काव्यव्यापारजः आस्वादः प्रमाणान्तरजादनुभवात्' ॥

(Rasagaṅgādhara N. S.Ed. P. 26.)

Other Views

After the Navya view Jagannātha deals with many other views in the interpretation of the Rasasūtra, which are of minor importance. The exponents of some of these views do not accept the *vyañjanā* vyāpāra and *anirvacanīya khyāti* in poetry. The spectator, on witnessing the successful personation of the ālambanavibhāvas like Duṣyanta and Śakuntalā by an expert actor, identifies himself with the original character—Duṣyanta—in his love with Śakuntalā, and this identification gives him a thrill of pleasure. They also emphasize that such an identification would not result in the ordinary world in the realisation of Rasa.

'Śānta' as a separate Rasa and 'Bhakti' as a bhāva only

In his long discussion of various aspects of Rasas, their mutual agreeableness and disagreeableness etc., in a Kāvya, Jagannātha establishes the distsinct aspect of Śānta sentiment on the lines enunciated by Ānandavardhana and Abhinavagupta. He also draws special attention to the fact how possibly Bhakti can be called a separate Sthāyibhāva or Rasa, if Śṛṅgāra is so. To this he does not give any satisfactory solution. He suggests on the authority of Bharatamuni and other eminent literary critics, that Bhakti is only a *bhāva* and not a *Rasa,* when it has reference to Īśvara; in other words, Rati is called a sthāyibhāva or Rasa when it has reference to a lovely damsel while it is only a bhāva (emotion) when it has reference to God.

Virodha and Avirodha in Rasas

In the question of the combination of the various agreeable and disagreeable Rasas in a literary work, he is a close follower of the *aucitya* dictum as enunciated by Ānandavardhana which is closely followed and systematised by Kṣemendra—

'अनौचित्यादृते नान्यद्रसभङ्गस्य कारणम् ।
प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत्परा ॥"

(Dhvanyāloka, Udyota III, N. S. Ed. P. 145.)

Aucitya is nothing but the *propriety and adaptability* of various elements in a Kāvya. Here Jagannātha makes rather a rough analysis how Rasas can be harmoniously blended. He suggests the possibility of the happy combinations of Vīra and Śṛṅgāra, Vīra and Adbhuta, Vīra and Raudra, Śṛṅgāra and Adbhuta, and Śṛṅgāra and Hāsya. But he does not sanction under ordinary circumstances the combinations of Śṛṅgāra and Bībhatsa, Śṛṅgāra and Karuṇa, Vīra and Bhayānaka, Śānta and Raudra, and Śānta and Śṛṅgāra. But we have generally seen the happy admixture of Vipralambha Śṛṅgāra and Karuṇa, sometimes most of the Rasas are delineated to heighten the main sentiment as in Bhavabhūti's Mālatīmādhava. This depends mainly upon the masterly skill of the artist-poet.

In this connection Jagannātha explains the probability of disagreeableness of two or more Rasas in a Kāvya, (i) if one hero is delineated to be the *Ālambana Vibhāva* of two opposing Rasas—Vīra and Bhayānaka, etc.; or (ii) if the realisation of one Rasa obstructs the realisation of the other, (because the two Rasas are diametrically opposite to each other). (i) In the first instance Jagannātha answers that the disagreeableness can well merge into agreeableness when the two Rasas are delineated in two different Ālambana Vibhāvas: e.g., Rāma, the hero of the Rāmāyaṇa, is described to be a character of ideal heroism (Vīra) and his heroism is more exemplified when he is described as the destroyer of Rāvaṇa, the counter-hero (प्रतिनायक) who is created as the very personation and cause of terror (Bhaya). Here the delineation of Vīra and Bhayānaka Rasas in two different Ālambana Vibhāvas solves to a great extent the question of their disagreeableness. (ii) Again when in the delineation of two rasas opposite to each other another Rasa intervenes, as in the case of the delineation of Adbhuta between two opposite Rasas—Śānta and Śṛṅgāra, the disagreeableness of these two sentiments is not felt as in ordinary instances. Here Jagannātha cites a concrete instance from his Ākhyāyikā (probably the Yamunā-varṇanākhyāyikā, which is now lost to us): there at the outset, the saintly qualities of Sage Śvetaketu at the hermitage of Kaṇva are described so as to impress on the reader's mind the elements of calmness and serenity, dissociation from temporal pleasures and final renunciation—Śānti. At the end of this, the element of wonder is strikingly suggested by the passage—

'किमिदमनाकलितपूर्वं रूपम्; कोऽयमनिर्वाच्यो वचनरशनाया मधुरिमा ॥

(Rasagaṅgādhara. p. 47.)

" what a figure is this which has not yet come within human comprehension; extraordinary sweetness does (his) speech possess." After

this comes a beautiful description of the damsel *varavarṇinī,* who is made by the poet as the object of love in the story.

Similarly through the intervention of Vīrarasa, in the admixture of Śṛṅgāra and Bībhatsa in a Kāvya, there is no room for the disagreeableness of the two opposite Rasas.

Guṇas and their Relation to Rasa

The next important topic in the Rasagaṅgādhara is the discussion of Guṇas—poetic merits. Guṇas are merits in poetry when they are conducive through the Saṅghaṭanā or combination of select letters, words and phrases even to the development of a Rasa. Or Saṅghaṭanās rest in the poetic merits both of sense and sound and they, when revealing the sweetness, lucidity, vigour or such other characteristics of these poetic merits, reveal or suggest fully to the readers the developed Rasas—Śṛṅgāra, Vīra or other—as the case may be. This is what Ānandavardhana has propounded (in the third Udyota of his Dhvanyāloka) about the Guṇas and Saṅghaṭanās in a Kāvya, in the following verse :—

'गुणानाश्रित्य तिष्ठन्ती माधुर्यादीन्व्यनक्ति सा ।
रसांस्तन्नियमे हेतुरौचित्यं वक्तृवाच्ययोः ॥'

Dhvanyāloka. Udyota III, Kārikā 6 (p. 134.)

And he emphasises that the principle of *Aucitya* in both *Vaktā* (speaker) and *Vācya* (thing to be spoken of) in a kāvya is to be fully observed by a poet in successfully developing a Rasa. Following this dictum of aucitya fully, Jagannātha classifies Guṇas into three—Mādhurya (sweetness), Dīpti (brightness or vigour) and Prasāda (lucidity). This three-fold classification of Guṇas is also acceptable for Ānandavardhana. But Jagannātha, in assigning these Guṇas to various Rasas, follows closely Mammaṭabhaṭṭa, the post-Dhvani representative and not Ānandavardhana and Abhinavagupta.

The Mādhurya guṇa is found in Karuṇa, Vipralambha and Śānta, its prominence being greater in the second than in the first and much more intense in the third than in the first two. So also, the ojas or dīpti (vigour) is characteristically suggestive of Vīra, Bībhatsa and Raudra, their intensity being greater in the latter than in the former. Some view that the Rasas—Adbhuta, Hāsya and Bhayānaka—possess the properties of both mādhurya and dīpti ; but others opine that they too like other Rasas possess only prasāda (lucidity), which is a guṇa quite common to all nine Rasas.

But Ānandavardhana and Abhinavagupta explain these three guṇas in a slightly different manner. Mādhurya and dīpti are quite opposite to each other and as such mādhurya rested in isolation in Karuṇa and Vipralambha Śṛṅgāra; so also dīpti with Raudra, Vīra and Adbhuta. In Hāsya there is a happy admixture in an equal degree of these two—mādhurya and dīpti; in Bhayānaka and Bībhatsa, dīpti is found in abundance while mādhurya is only to a lesser extent. In Śānta, in variance with circumstances, dīpti and mādhurya are found, sometimes to a high degree and sometimes less. And prasāda is the vitally important guṇa in all nine Rasas.

In this connection, Jagannātha also gives a detailed exposition of the ten Guṇas as pertaining to both Śabda anl Artha, as expounded by "*Jarattaras*"—Daṇḍin and such other ancient Ālaṅkārikas older than Ānandavardhana and Abhinavagupta. He also enumerates all that is not desirable in a Saṅghaṭanā on which depends the delineation and development of one or more sentiments by the artist-poet in a kāvya or drama.

(To be continued)

The Date of Śrī Madhvācārya

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I

Chronology being admittedly one of the weak spots in Indian History, there is always room for a delightful variety of opinions regarding the date of any celebrated writer amongst experts. The case of Madhva is no exception to this rule. Several dates, ranging from the twelfth to the thirteenth century have been suggested[1] and in the interests of historical truth, it is proposed to examine some of them and fix a date which would be in accord with the literary and epigraphic data available.

At the outset there are the tables of the Uttarādi and other Mutts which give Śaka 1040-1120 or 1118-1198 A.D.[1a] as the date of Madhva. But, as pointed out by the late Dr. Bhandarkar, long ago, some of the old Mutt lists examined by him bore no Śaka date but merely the names of the cyclic years. The corresponding Śaka years were evidently the result of latter-day conjecture and calculation. But they cannot be taken as final in view of a serious conflict wtih the data furnished by the Inscriptions of Narahari Tīrtha —(to be referred to presently)—on the one hand, and the express statement of Madhva himself in his *Mahābhārata-tātparya-nirṇaya*, on the other, giving his date as 4300 years after Kali :—

चतुःसहस्रे त्रिशतोत्तरे गते संवत्सराणां तु कलौ पृथिव्याम् ।
जातः पुनर्विप्रतनुः स भीमो दैत्यैर्निगूढं हरितत्वमाह ॥

(Mbh. T. N. xxxii, 131).

1. We shall not of course discuss the preposterous statement of Mackenzie that "Madhv founded a sect of Vaiṣṇavism about the year 1850"—p. 12, Mackenzie Coll. D. C.; H. H. Wilson, Calcutta, 1850.

1a. K. V. Rangaswami Iyengar and von Glasenapp also seem to have been fascinated by this date. Prof. S. Subba Rau too adopts it with a slight modification: 1103-1198.

Dr. Bhandarkar and C. N. Krishnaswami Iyer[2] took their stand on the passage from the *Tātparya-nirṇaya* just referred to and argued respectively for 1198-1276 and 1199-1278 A.D. as the most suitable dates. But these dates also suffer from the same contradiction which they entail with the Inscriptions. This will be made clear presently.

Dr. Radhakrishnan and the *District Manual* of South Kanara, give 1199 as the date of Madhva's birth. But the egregious blunders committed by that august monument, the *District Manual,* in giving the place of Madhva's birth as *Kalyāṇpūr,* instead of the correct *Pājakakṣetra*[3]—which lies a few miles off Udipi in a *different direction* from that of Kalyānpur)—and in asserting that Madhva went over to Vijayanagar at the invitation of certain Śṛngeri Monks,[3a] are sufficient proofs of the worthlessness of its testimony in any serious investigation of the problem.

C. M. Padmanābhācār[4] and C. R. Krishna Rau[5] have, in their books, discussed the question at some length, and arrived at 1238-1317 A.D. as the correct date of Madhva. The present writer finds himself in agreement with their conclusion though not in every instance with their particular arguments therefor.

II

The inscriptions of Narahari Tīrtha, one of the four direct disciples of Madhva, offer substantial help in determining the date of the Ācārya. Narahari Tīrtha is known to have acted as Regent for nearly twelve years during the minority of Narasimha II, the Eastern Ganga ruler of Orissa. His former name was Svāmi Śāstrin and both he and his father seem to have held high offices in the State. Narahari Tīrtha's inscriptions in Kaliṅga range from 1264-1294 A.D. But apart from the semi-poetic and semi-mythical account of the *Narahari-yati-stotra,*[6] nothing is known about the *precise reason for* and *exact duration of* the Regency. But it is certain that Narahari Tīrtha was at the zenith of his power in 1281 A.D., the year of his famous Śrīkūrmam Inscription which

2. *Śrī Madhvācārya, His life and Times,* (Three Great Acharyas, G. A. Natesan).

3. This mistake is studiously echoed by J. E. Carpenter in his Theism in Midieval India, p. 406.

3a. The city of Vijayanagar itself was founded in or about 1336—*nineteen years after Madhva's departure*! Vide. Sewell. p. 19.

4. *Life and Teachings of Śrī Madhva* (Progressive Press, Madras).

5. Śri Madhva, His Life and Doctrine, Bhaskara Press, Udipi, 1929.

6. Published in the *Stotra-mahodadhi,* Belgaum.

makes a special reference to his rule over the Kalingas and to his preceptor Ānandatīrtha [7] (Madhva).

Narahari Tīrtha was converted by Madhva at Rajahmundry, along with his friend Śobhana-bhaṭṭa, the future Padmanābha Tīrtha—on his way back to Udipi from the first North Indian tour. This event, to judge from the inscriptions of Narahari Tīrtha, seems to have taken place *in or before* 1264 A.D ; for, the earliest of them is dated 1264 and we find Narahari Tīrtha called therein by the ascetic title of *Śrīpāda*. From this we can easily deduce the date of Madhva, who could not, at the time of the conversion, have been very much older than his disciple. Assuming that Narahari Tīrtha was about forty years of age at the time of the Śrīkūrmam Inscription which refers to the wars of conquest against the Śabaras[8] and his prowess as a swordsman,[9] we may safely place his date of birth about the year 1241. He was thus about 22 years old at the time of his conversion in or before 1264. Assuming that the Ācārya himself was just a few years older than the disciple, we may not be far wide of the mark if we calculate the former's age as twenty-five or so at the time. This gives us 1238 A.D. or thereabouts as the probable date of Madhva's birth. Now the cyclic year of the Ācārya's birth is universally believed to have been a Vilambi and that of his departure from the world as a Pingala. Turning round, we find that 1238 A.D. is precisely a Vilambi and 1317 A.D. the Pingala corresponding to it.

III

It will now be possible to see wherein does the defect in the theories of Professor S. Subba Rau, Bhandarkar, C. N. K. Iyer, etc., lie. The Inscriptions of Narahari Tīrtha carry us as far as 1294 A.D. and the earliest of them is dated 1264 A.D. The Mutt date which is religiously upheld by S. Subbarau, has absolutely no room for Narahari Tīrtha and his meeting with Madhva. What is more funny in it is that it makes Madhva depart from this world sixty-six years before the very first and ninety-six years before the last-recorded inscription (1294 A.D.) of Narahari Tīrtha—one of the four disciples actually converted by the Ācārya !

7. आनन्दतीर्थभगवत्पादाचार्यसरस्वती ।
लोके ऽत्र हरिपादाब्जयुगलप्राप्तयेऽस्तु सा ॥
तस्माल्लोकसुरक्षणातिनिपुणात्संप्राप्तकर्तव्यधी ।
र्द्वैधाऽमुत्र तथात्र योऽवति जनान्कालिङ्गभूसंभवान् ॥

8. तस्य प्रच्युतिवारणाय शबरानीकक्षितीध्राशनिम् ।

9. धत्ते सत्करवालमस्य तडिता सन्त्यक्तजीवे रिपौ ।

The dates sponsored by Bhandarkar and C. N. K. Iyer are equally defective. For, though to a certain extent they cover at least a portion of the period of the Inscriptions (up to 1276 or 1278), they still lead to the ludicrous conclusion that Madhva's first North Indian tour was undertaken somewhere about his sixty-fourth year or so and finished in his sixty-sixth year! The first North Indian tour was the beginning of Madhva's victorious career and it was then that two of his earliest works the *Gītā-bhāṣya* and the *Brahma-sūtra-bhāṣya* were for the first time published. Surely, surely, this could not have been in his sixty-sixth year ! !

The acceptance of the dates mentioned by the Mutt lists, Subbarau, C. N. K. Iyer and Bhandarkar leads to a further conflict with the ascertained contemporaneity of Akṣobhya Tīrtha (one of the four disciples of Madhva) with Vidyāraṇya[10] (1302-1387).[11] Everything fits in admirably if we adopt the date 1238-1317 A.D. as suggested by the Inscriptions. It not only renders possible the contemporaneity of Akṣobhya and Vidyāraṇya ; but what is more, serves to place the debate between the two at a maturer period in Vidyāraṇya's life : say about 1355 A.D. It fully meets the requirements of the Inscriptions. For it must be pointed out here that all such Inscriptions of Narahari Tīrtha as contain a reference to Madhva—especially the Śrīkūrmam Inscription of 1281, refer to him in terms which imply that the Ācārya was living then in flesh and blood. But according to the theories of C. N. K. Iyer and Bhandarkar, not to speak of those of the Mutts and Subbarau, the Ācārya had departed this life years earlier ! Such a position seems to be clearly erroneous.

IV

1238-1317 A.D. is thus in every way the most suitable date. No doubt it has got to explain a small numerical discrepancy with the date pre-supposed by the passage in the *Tātparya-nirṇaya.* But then, such a discrepancy will arise *only if* the passage were understood *literally.* It is far more probable that it embodies merely an approximate estimate of

10. There are evidences to show that Akṣobhya Tīrtha engaged Vidyāraṇya in a debate on the purport of the Tattvamsi-text. This is attested by Viśiṣṭādvaitic tradition too. But according to Bhandarkar and C. N. K. Iyer, Akṣobhya must have died in 1324 or 1326 A. D. and presuming the debate to have taken place a few years earlier, we will be committed to the absurd position that it took place when Vidyāraṇya was hardly nineteen.

11. Date as given in Dr. S. Krishnaswami Iyengar's *Sources of Vijayanagar History.*

the date of Madhva's birth. 'Four thousand three hundred years after Kali' is only a rough estimate. Taking the date in terms of centuries, the difference between 4300 years Kali i.e., 1199 A.D. and the date that we have worked out viz., 1238 A.D. is only thirty-nine years, which is hardly appreciable in what is assuredly *not* an epigraphic record. Indeed, it is but right and reasonable to subordinate literary testimony to epigraphic evidence in such cases and explain the former in as natural a manner as possible for the simple reason that the literary evidence is **'सावकाश'** while the epigraphic is **'निरवकाश'** Dr. H. Krishna Śāstri, the Editor of the Śrīkūrmam Ins., in order to escape the difficulty, had pronounced the text from the *Tātparya-nirṇaya* to be an interpolation. But this is both needless and impossible. The peculiar awe and veneration in which the utterances of Madhva are held by his followers are enough to deter any such desire for free-lance interpolation by a later writer. C. N. K. Iyer, therefore, rightly refuses to accept Krishna Śāstri's facile plea of interpolation. C. M. Padmanābhācār passes over this point with a more or less patronising remark that "the verses *look as if* Madhva himself had given the date of his birth as 4300 Kali" (p. 25). But, the difficulty, cannot be so summarily solved. I believe that the explanation offered by me is about the best that could be advanced. C. N. K. Iyer however, seeks to discredit C. M. Padmanābhācār's date on the ground that on that view "Vidyāśaṁkara is left out of account which is not desirable; for, next to the Guru (Madhva) himself, he is the chief actor in the 'play' as will be shown below." I have but recently proved the Madhva-Vidyāśaṁkara meeting to be a fiction and in the light of the evidence adduced in my paper on the subject,[12] C. N. K. Iyer's rejection of C. M. Padmanābhācār will hardly stand scrutiny.

V

Śyt. Vindhyeśvari Prasād Dvivedin, at the commencement of his Sanskrit introduction to Nimbārka's *Brahma-sūtra-bhāṣya,* remarks[13]

12. See my paper: The Madhva-Vidyāśaṁkara Meeting—a Fiction—in the Journal of Annamalai University, Vol. III No. I.

13. '**सम्प्रदायप्रदीपे गुर्जराधिपतेः कुमारपालस्य राज्ञो राज्यसमये मध्वाचार्यस्य समुद्भववर्णनं मेरुतुङ्गाचार्येण च प्रबन्धचिन्तामणौ प्रतिपादितं ११९९ विक्रमवर्षे कुमारपालस्य राज्ञो राज्याभिषेकः समभवत् ।**' Śyt. Dvivedin has not properly punctuated his sentence. The ascription of Madhva to the reign of Kumārapāla, has evidently nothing to do with Merutuṅga. Much confidence cannot be placed on Gadā's *Sampradāyapradīpa* which was written about the close of the sixteenth century or later.

that the *Sampradāyapradīpa* places the birth of Madhva in the regin of Kumārapāla of Gujerat and that the latter's coronation is reported by Merutungācārya in his *Prabandha-cintāmani,* to have taken place in Samvat 1199. (1142 A.D.) Kumārapāla is known to have ruled till 1174 A.D. If we accept the foregoing story, we must find for Madhva a date of birth between 1142 and 1174. But it is not till four years *after* the demise or twenty-four years *before* the coronation of Kumārapāla that we get a Vilambi :—1178 in the one case, and 1118 in the other. Both the dates are outside the scope of Śyt. Dvivedin's estimate: कुमारपालस्य राज्ञो राज्यसमये" during the reign of Kumārapāla". The first of these is, curiously enough, the same as the Mutt date and has to be rejected for reasons already specified. The second too is equally defective in so far as it would place Madhva's exit from the scene of his mundane activities eight years earlier than the date of Narahari Tīrtha's *first* inscription! Abiding and irremovable contradiction with the epigraphic evidence thus threatens to be the characteristic feature of all the dates earlier than 1238 A.D. Śyt. Dvivedin's date is no exception to this.

VI

Professor S. Subbarau, in his English introduction to his translation of Madhva's *Gītābhāṣya* (Madras 1906), upholds the Mutt date with but a slight modification :—1103 or 1107-1199 A.D. He considers that 1199 was the year of the Ācārya's *first anniversary* and *that by some confusion it came to be mistaken for the actual date of birth !* A rather startling suggestion to proceed from such orthodox quarters! He does not, however, enlighten us as to *how* Madhva himself came to confound the date of his first anniversary (if he knew when it would come) with that of his actual birth [14] and give the former instead of the latter in his *Tātparya-nirṇaya !* Or, we don't know if the passage is meant to be dismissed as an 'interpolation' by Prof. Subbarau too.

However that may be, the Professor almost swears by the Mutt list and seeks to reject the evidence of the Inscriptions on entirely feeble grounds. For instance, he says that " if the date of the Inscription is to be taken as what it purports to be (as if he could actually challenge its veracity!), Narahari Tīrtha should have lived for 53 years thereafter ; but the Mutt record (again an appeal to the Mutt record) shows that he could not have lived for more than 16 years after he resigned the

14. Madhva is quite clear that he was *born* about 4300 Kali : जातः पुनर्विप्रतनुः। The term जातः cannot possibly stand for *demise !*

Regency "[15] i.e., till 1216 A.D. according to his calculation. But the Inscriptions reveal him in flesh and blood in the years 1264, 1281 and 1294. Are these successive records of Narahari Tīrtha to be put down as downright forgeries in order to defend the infallibility of the Mutt records ?

The only explanation which the Professor deigns to give of the inscriptions is that " being given the year of his (Narahari Tīrtha's) demise as Śrīmukha, the date might, under some confusion, (what confusion, when, how and why it resulted, we shall never know) be commuted to be 1136, 1199 and 1256 of *Śālivāhana*—the last date corresponding to 1333-34 A.D." and forthwith opines " that the original date Śaka 1136 (for Narahari Tīrtha's demise) *is really advanced by two cycles*" ! Something like Fergusson's theory of the Vikrama Era having been antedated by six centuries ! But all this is no explanation of the dates of the various inscriptions of Narahari Tīrtha. Surely, this theory of advancing the date by two cycles cannot apply to Narahari Tīrtha himself ! If the dates of the several inscriptions are to be looked upon as having been advanced by two cycles, one must answer the question of who did it ? If the original dates of the Inscriptions are all right and one's quarrel is with their interpretation by modern Researchers and the staff of the Archæological Department, what alternative interpretation of the dates is the holder of such a view prepared to put forward ? These and similar questions will have to be answered before one can expect a facile theory of " advancing dates " by cycles at pleasure, to be accepted.

Professor Subbarau makes one last desperate attempt in defence of the Mutt dates by laying emphasis on the " circumstance of Mādhavācārya quoting from the commentaries of Jayatīrtha " in his account of the Pūrṇaprajña system, in his *Sarvadarśana-saṁgraha*. His next argument from this is that " Mādhavācārya was a century later than Jayatīrtha " and at least " two centuries must have elapsed before Pūrṇaprajña's system could have been recognised as deserving a place among the older Darśanas."

It never occurred even to an astute critic and lawyer like C. M. Padmanābhācār to question the premise of Prof. Subbarau's reason-

15. I have purposely refrained from introducing the story of the idols of Mūlarāma and Sītā reported to have been brought by Narahari—as in my opinion, this incident cannot help us in fixing the date of Madhva. The traditional view that Narahari resigned his Regency in the same year as Madhva disappeared from vision, seems to me to be clearly untenable. This question cannot, however, be discussed here.

ings. He took "the circumstance of Mādhavācārya's quoting from the commentaries of Jayatīrtha" for granted on the Professor's assertion to the effect and proceeded to account for it otherwise. I had my own doubts about the circumstance of Mādhava's quoting from Jayatīrtha's works when I read the Professor's plea. I found on careful examination that my suspicions were confirmed. For truth to tell, there are no citations from any work of Jayatīrtha in the *Sarvadarśana-saṁgraha.* The only quotations there, under the Pūrṇaprajña-darśana, are from the works of Madhva himself such as the *Viṣṇutattvanirṇaya..* Of course, Mādhava speaks, towards the end, of certain commentaries on the Bhāṣya of Madhva [16]; but the reference not being specific, no conclusion can be drawn from it. And for aught we know, the reference might as well have been to Pre-Jayatīrtha commentaries on the Bhāṣya such as the *Sattarkadīpāvali* and the *Tattvapradīpa.* The Professor's premise was therefore purely fictitious and imaginary. When I recently drew his attention to this circumstance, he promptly admitted in the course of a communication [17] that what he had originally written was due to inadvertence and that I may neglect it and evolve my own theory or explanation. This point therefore need not be laboured further.

The other opinion regarding the posteriority of Mādhava to Jayatīrtha by one century, is equally erroneous. In the first place, it must be settled whether Mādhava and Vidyāraṇya are to be kept distinct or identified with each other. If the former be the case, then Mādhava's posteriority to Jayatīrtha by one century, even if it could be proved, will have no bearing on the date of Madhva. If the latter be the case, we have every evidence to show that Vidyāraṇya was a contemporary of both Akṣobhya Tīrtha and Jayatīrtha. The *Jayatīrthavijaya* records a meeting between Vidyāraṇya and Jayatīrtha. Prof. Subbarau's theory makes all this a veritable impossibility. As for Madhva's system acquiring enough importance in the eyes of Mādhava even before the lapse of a century, suffice it to say that it *had done so* for reasons best known to Mādhava himself ! [18]

16. **दिङ्मात्रमत्र प्रादर्शि । शिष्टमानन्दतीर्थभाष्यव्याख्यादौ द्रष्टव्यम् ।**
(S.D.S.i).

17. In the course of which he says, "As for the question you have raised, you may take it that I was wrong in using that phrase. So you may neglect it and evolve your own theory and explanation."—(dated Tirupati, 13th Sept. 33.)

18. It is suggested that Akṣobhya Tīrtha's historic debate with Vidyāraṇya was still fresh in the mind of Mādhava and that try as he might, he could not shake it off.

We may therefore take it that 1238-1317 has every right to be regarded as the correct date of Madhva,—a position which receives additional corroboration from traces of the Ācārya's acquaintance with the works of Śrīharṣa and Ānandabodha.

Of Śrīharsa's date itself we are, happily, in no doubt. He lived entirely within the twelfth century (c. 1150 A.D.) and his patron Jayacandra of Kanouj was dethroned in 1195[19]. Madhva makes passing references to Śrīharṣa's destructive dialectic in his *Anuvyākhyāna.*[20] Jayatīrtha informs us that the Ācārya sets himself in his *Kathālakṣaṇa* to oppose the twofold classification of Kathā into Vāda and Vitaṇḍā alone, propounded by Śrīharṣa.[21] Positing an interval of about a century between these two, we arrive at the 13th century as the probable date of Madhva.

As for Ānandabodha, it is rather difficult to determine his date and Doctors of Advaita Vedānta are themselves uncertain about it. It would save a great deal of trouble if anything could be discovered regarding his chronological relation to Śrīharṣa at least. One thing at least is certain viz., that Citsukha, who is stated to have lived about 1250 A.D.[22] commented upon the *Nyāyamakaranda* of Ānandabodha. Seeing that Citsukha has not only commented upon Ānandabodha but also quotes from his other works and criticises[23] his views in his *Tattvapradīpa,* an interval of a hundred years at least seems to be necessary between the two. This would place Ānandabodha well within the twelfth century.

Now, it would appear from Jayatīrtha's commentary on Madhva's *Māyāvāda-khaṇḍana* that he understands the Acārya in a certain context[24] to be refuting the particular explanation of the nature of *Avidyā-*

19. Das Gupta, History of Indian Philosophy, Vol. 2, p. 126.

20. यदि नाङ्गीकृतं किंचिदनङ्गीकृततापिहि ।
नाङ्गीकृतेति मूकः स्यादिति नास्मद्विवादिता ॥ (*Anuvyākhyāna* i, 4).
Vide Khaṇḍana Pariccheda I. p. 20. Choukh. Edn.

21. जल्पस्त्वेका कथा न सम्भवत्येव (Khaṇḍana i, p. 234.)
तेनैक एव कथाप्रकर इति बाह्याः ।
वादवितण्डे द्वे एवेति श्रीहर्षः...ते सर्वेऽप्यनेन निरस्ता भवन्ति ॥
(*Kathālakṣaṇa-Tīkā.*)

22. M. Hiriyaṇṇa, edn. of *Iṣṭasiddhi,* (introd. p. xiii).

23. See p. 56 of *Tattvapradīpa,* Nirnayasagar Press, '15.

24. अज्ञानासंभवेन चतुर्थप्रकाराभावात् पञ्चमप्रकारतापि निरस्ता

15

nivṛtti called the (पञ्चमप्रकारता) which is ascribed to Ānandabodha.[25] This again will suggest for Madhva a date somewhere in the thirteenth century. These considerations, however, can only render nugatory the early date suggested by the Mutt lists, Prof. Subbarau, von Glasenapp etc. But they cannot decide the issue against Dr. Bhandarkar's date: 1198-1276 A.D. which still allows room for Madhva's posteriority to Śrī-harṣa and Ānandabodha.

If the precise chronological relation between Madhva and Citsukha could be ascertained, it would solve the puzzle of the former's date, in no time. But unfortunately, we have no means of arriving at any positive and direct evidence which could throw any light on this point. All that we know is that Jayatīrtha who flourished about 1360 was quite familiar with the *Tattvapradīpa* of Citsukha which he quotes and refutes in his *Nyāyasudhā*[26] as well as in his *Tattvanirṇayaṭīkā*. He was probably a century or so later than Citsukha. If the interval between the two were assumed to be anything less than that, we should expect to find Citsukha put down as a contemporary of Madhva—for Jayatīrtha himself succeeded Madhva on the *Pīṭha* only 48 years after the latter's departure. If Citsukha were thus a close contemporary of Madhva, we may very reasonably expect him to reveal an intimate acquaintance with the doctrines of his successful contemporary. But the works of Citsukha especially his *Tattvapradīpa* betray no trace of acquaintance with the new philosophy of Madhva. Now, Citsukha was a powerful writer of the Advaita Vedānta who applied the destructive dialectic of Śrīharṣa to a refutation of the realistic edifice of his times. Throughout his work his merciless criticisms of the categories of Realism are urged against the Nyāya-Vaiśeṣika and Mīmāmsaka Realists. In attempting to refute the concept of difference (भेद), he confines himself to the views of the above-mentioned. In drawing attention to the confusion and fallacy which any attempt at defining or conceiving of *bheda* entails he shows himself utterly unaware of the doctrine of Viśeṣa propounded by Madhva which is precisely intended to remove such defects. In notic-

25. This particular explanation of अविद्यानिवृत्ति is older than Ānandabodha who is indebted to the author of the *Iṣṭasiddhi* for the same. But it is probable that Jayatīrtha considered Ānandabodha to have been meant—to judge from the Kārikā (नं सन्नासत्) he cites from the *Nyāyamakaranda*. He does not however mention Ānandabodha by name; which is done by his commentator:

आनन्दबोधादिमतदूषणपरत्वेनोत्तरमूलं व्याख्यातुमाशंकते ।

26. See pp. 62-63 etc. of *Nyāyasudhā*, (Kumbakonam Edn.) where Citsukha's arguments in favor of भावरूपाज्ञान (p. 58.) are fully quoted.

ing the objections against the concept of *Anirvacanīyatā* urged by the Realists, he makes no attempt to reply to Madhva's objection :

असद्विलक्षणज्ञप्तौ ज्ञातव्यमसदेव हि ।
तस्मादसत्प्रतीतिश्च कथं तेन निवार्यते ॥

In refuting the Dualistic interpretations of Śruti ,texts like *Ekamevādvitīyam, Tattvamasi,* etc., he does not seem to have been aware of Madhva's interpretations. It seems probable therefore that Citsuka had really preceded Madhva by half a century at least.[27] Such an assumption would also very well explain the renewed attempts of Madhva to revise and perfect the definitions and the logical, epistemological and metaphysical categories of the earlier Realistic schools in such works as the *Pramāna-lakṣaṇa, Kathā-lakṣaṇa,* etc.

1238-1317 A.D. thus seems to be the only date which is capable of adequately explaining the largest number of facts connected with Madhva.

27. One may expect Citsukha to have made passing references to Madhva's interpretations—at least for the reason of their striking novelty in the field of Vedānta, if not for that of their high antiquity and established eminence in his times. The priority of Citsukha alone will account for his complete silence on such a novel but none the less substantial doctrine of Viśeṣas, adumbrated by Madhva. Perhaps Madhva's acquaintance with the works of Citsukha might be presumed—tho' the evidence is not particularly clinching—from such statements as: न च तेषां पक्षे स्वयमपि स्वात्मानं पश्यति ; कर्तृकर्मविरोध इति हि ते वदन्ति (Madhva, Ait. Up. ii, 2) which recall Citsukha's : अकर्मत्वाच्चात्मनः स्वप्रकाशत्वम् वेद्यत्वे स्वाश्रयज्ञानविषयतया कर्मकर्तृभावविरोधप्रसङ्गात् (*Tattvapradipa,* p. 25).

Studies in Jaimini

BY

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The Mimāmsā Sūtras of Jaimini seek to investigate the proper meaning of the several disputed passages occurring in the Karma-kāṇda of the Vedas. A study of these sūtras is instructive in many ways. Among other things, the student of Mimāmsā Śāstra is impressed by the bold and original character of Jaimini's teaching. The object of this paper is to set forth in a clear light his great intellectual power, complete aloofness from sectarian bias, broad outlook and critical acumen.

The Vedas are interpreted in different ways by different Ācāryas. Jaimini atttempts rationally to ḍiscover their real teaching. It is recognised on all hands that the rules (nyāyas) he has framed for a consistent interpretation of the Vedas are reasonable and sound. The Mimāmsā rules of interpretation though originally laid down for enabling one to interpret the vedic texts in a consistent and systematic manner have in later times been used to interpret any work of importance, particularly works pertaining to the Vedānta and Dharma Śāstras. That is why advocates of widely different systems of thought such as Vedānta, Nyāya, etc., quote these rules in support of their varying views ; and no wonder Venkatādhwari in his Viśvaguṇādarśa pays an eloquent tribute to the absolutely binding nature of Jaimini's rules.

नैयायिकावा यदि शाब्दिकावा त्रयीशिरस्सु श्रमशालिनो वा ।
वादाहवे बिभ्रति जैमिनीयन्यायोपरोधे सति मौनमुद्राम् ॥

If a position taken is shown to contradict any of Jaimini's rules, the upholder of that view has to own defeat whether he be a Vedāntin, Naiyāyika or Vaiyākaraṇa.

Though Jaimini was not the first to inquire into the meaning of the Vedas, as is evident from the names of ṛṣis [1] whose views he quotes, he was certainly the first to present to the world a systematic

1. The Mimāmsā Sūtras refer to the following ṛṣis, (1) Bādarāyaṇa, (1) Bâdari, (3) Aitiśāyana, (4) Kārṣyājani, (5) Ātrēya, (6) Aśmarathya, (7) Kāmukāyana, (8) Lāvukayāna, (9) Ālēkhana.

work expounding the principles according to which the Vedic texts are to be interpreted. In all probability, his work must have inspired Bādarāyaṇa to attempt an exposition of the teaching of the jñāna-kānda of the Vedas. For we find the latter alluding to several of the conclusions arrived at by Jaimini. Even if the traditional view that Jaimini was the pupil of Bādarāyaṇa is correct there is nothing strange or improper in a teacher referring to the views of his renowned pupil. The fact that Bādarāyaṇa's name is mentioned in Jaimini's work may not prove that Jaimini might after all have followed Bādarāyaṇa's example. For Jaimini makes no mention of the conclusions reached by Bādarāyaṇa and set forth in his Vedānta Sūtras. On the other hand, Bādarāyaṇa refers to the conclusions arrived at in Jaimini's work.[2] These facts will lead to the conclusion that Jaimini must have been familiar with the views of Bādarāyaṇa as with those of many others and *that at the time the Mīmāmsā Sūtras were written the Vedānta Sūtras* were not in existence. The latter work must have been a subsequent production. Dr. Colebrooke's contention that as the name of Jaimini is mentioned in Vedānta Sūtras and as Bādarāyaṇa's name is referred to in Mimāmsā sūtras and as these names are mentioned in the third person in these two works, they must have been composed by their respective disciples, deserves careful examination. It is not unusual for Śāstrakāras to refer to themselves in the third person in their writings.

Pāṇini has employed certain ordinary terms in a fixed technical sense in his works.[3] Other śāstrakāras have also followed him in this matter. This practice of using technical expressions by arbitrarily fixing an unusual meaning to terms needlessly enhances the difficulties of the study of the śāstra. Jaimini was quite content to use terms in their generally accepted meaning. In this respect, he stands distinct from other sūtrakāras. Śabara and Kumārila Bhatta have highly commended this practice.[3a]

2. Brahma Sūtras *III. 3. 33 and 50 containing* the word तदुक्त refer respectively to Mimāmsā Sūtras III 3. 9 and II 3. 3.

3. Ordinary expressions such as vriddhi, guṇa etc., which mean respectively growth and quality are used by Pāṇini in a peculiar sense. Vriddhi means for him the letters आ, ऐ, औ, guṇa refers to the letters अ, ए, ओ.

3. *a* लोके येष्वर्थेषु प्रसिध्दानि पदानि तानि सतिसंभवे
तदर्थान्येव सूत्रेष्वित्यवगन्तव्यम्. शा. भा.
सूत्रकारप्रशंसावा लोकइत्यादिनोच्यते ।
प्रसिध्दैरभिधानाध्दि नशिष्याः क्लेशिता यतः ॥ श्लो. वा.

The interpretation of the Vedas is a task of no mean difficulty. The Vedas abound in statements which are (1) puerile (such as वायुर्वै क्षेपिष्ठा देवता, Vāyu is a quickly moving deity, अग्निर्हिमस्य भेषजम्, The fire is an antidote to dew) ; (ii) self-contradictory (such as कोहि तद्वेदयद्यमुष्मिन् लोकोऽस्तिवानवा, who knows if there is another world) and (iii) in conflict with the evidence of the senses (such as, धूम एवाग्ने र्दिवा ददृशे नार्चिः, during day time we only perceive smoke and not fire.) [4] Jaimini discusses the question whether these Vedic passages are really puerile and comes to the conclusion that they are not futile or self-contradictory or faulty. He is the first to point out that these passages are intended to create in our minds a positive desire for such actions as have been prescribed by praising them, and create an aversion for those that have been prohibited by condemning them. [5]

The description that Vāyu is a quickly moving deity really emphasises the importance of Vāyavyayāga by drawing attention to the fact that Vāyu being a rapidly moving deity, the performer of this sacrifice is sure to get its fruit speedily. Again the passage that we do not know for certain if there is an other world does not convey any doubt concerning the existence of paraloka—its existence is affirmed in the Vedas—but asserts that in connection with jyotiṣṭoma sacrifice the place known as prāgvamśa śālā should be provided with windows. It is part of prudence not to forego immediate advantages in the hope of reaping some future reward. After all we may or may not reap the benefits of the sacrifice in another world, but we are sure to be affected by smoke here and now if we neglect to provide the sacrificial place with windows. [6]

The passage that during day time smoke alone is perceived and not fire shows that in performing prātarhoma the proper mantra to be uttered is the ric 'suryojyotiḥ etc' and not 'agnirjyotiḥ etc.' As Agni is said to reach Sūrya during day time, he becomes invisible and hence the inappropriateness of the mantra addressed to him in the homa performed in the morning. Here the question is 'Is Agni really invisible

4. शास्त्रदृष्टविरोधाच्च. I. 2. 1.

5. विधिनात्वेकवाक्यत्वात्स्तुत्यर्थेनविधीनांस्युः I. 2. 7.
Some arthavādās are said to discharge certain functions over and above that of praising or blaming some actions. Vide Tadaṣtasankhyādhikaraṇa Rātrisatradhikaraṇa, etc.

6. आकालिकेप्सा. I. 2. 12.

during day time ?' The answer suggested is that it is not clearly perceptible during day time ; it is clearly perceived only during nights.[7] Thus the apparent meaning of some of the Vedic texts gives no clue at all to their inner significance and does not convey their real purport. Hence Jaimini says that we ought not to be carried away by their mere outward meaning but ought to probe deeper into their inner significance. This is a very important principle of interpretation and rightly its application has been extended to other branches of literature.[8]

There are obvious difficulties in interpreting statements such as, **बबरः प्रावाहणिरकामयत,** in a literal sense. If the instance cited is taken to mean that 'Babara, the son of Pravāhana desired,' it will follow that the Vedas must have composed after the time of Babara. This cuts at the anāditva of the Veda. Jaimini's interpretation of such passages is very interesting and may be philologically important. The expression Babara is taken by him to mean the whistling wind, for from the burring sound made by the violent wind it can well secure that name and pravāhana is taken to mean that which pushes forward.[9] Following this lead Kumarila explains away with equal skill and insight many difficulties met with in the Purāṇas.

In the performance of the prescribed karmas, the different mantras, it is held, help to remind us of the several actions and objects associated therewith. The presence of such apparently meaningless mantras such as, **सृण्येव जर्फरी तुर्फरीतू** may, however, appear to shatter this view. Consistently with his view, Jaimini cannot accept this mantra to be meaningless. He holds that here also the mantra must refer to certain sacrificial objects and acts ; only we do not know what these are. He has the frankness to tell us that he does not know them. Herein lies the supreme greatness of Jaimini. This reveals the genuinely scientific nature of Jaimini's attitude. Our ignorance of the meaning of several mantras ought not to lead us to reject them as valueless. On the other hand, one ought to endeavour to the utmost of his abilities to get at their import.[10] Hence Jaimini figures eminently modern.

7. दूरभूयस्त्वात् I. 2. 12.

8. सर्वोपाख्यानेषु च तात्पर्ये सति श्रावयेदिति विधेरानर्थक्यात् कथञ्चिद्गम्य मानस्तुतिनिन्दापरिग्रहः तत्परत्वाच्च नातीवोपाख्यानेषु तत्वाभिनिवेशः कार्यः । त. वा. P. 116.

9. परन्तु श्रुति सामान्यमात्रम् I. 1. 31.

10. सतः परमविज्ञानम् I. 2. 41.

That Jaimini has no caste-prejudice may easily be proved. To take only one instance. The Vedic passage रथकारोऽग्नीनादधीत enjoins a particular duty, ādhāna karma, on the Rathakāra. The question here is 'Is the Rathakāra here referred to a dvija or non-dvija?' He cannot accept the latter view for the members of the fourth class are prevented from studying the Veda and naturally they cannot perform the Vedic karma. Probably, this consideration may have induced Āpastamba to take Rathakāra as a member of any of any one of the first three classes engaged in building chariots.[11] Jaimini does not allow himself to be bound down by the shackles of caste; he does not speak for any caste and has therefore no need to twist the text. He takes the term Rathakāra in its usual sense of a member of the fourth class. The members of the first three classes are not to engage in the mechanical arts.[12] Secondly, the expression ribhūṇāntva occurring in the mantra relating to ādhāna-karma refers only to the saudhanvana caste[13], that is, the Rathakāra caste and this falls outside the pale of the first three varṇas. It is against all accepted canons of textual interpretation to discard the obvious meaning of a passage in favour of another to suit accepted conventions. Thus, when the Vedic passage is definitely known to expect the rathakāra to perform a certain karma,[14] it would hardly be fair to explain it differently in order to respect the convention that dvijas alone are allowed to carry on Vedic studies and perform sacrifices. The reasonable course would be to admit that the Rathakāra can study that portion of the Veda which relates to his duty.

A similar difficulty arises in regard to the interpretation of the scriptural text एतया निषादस्थपतिं याजयेत्. The sacrifice mentioned here refers to the hunter-chief. Is he a hunter by birth or a dvija? Jaimini, consistently with his position, accepts the first view, on the ground that it is the most natural and understands the term Niṣāda stapatiḥ as a karmadhāraya compound (niṣādhaścāsau sthapatiśca).[15]

11. ये त्रयाणां वर्णानां एतत्कर्मकुर्युः तेषामेष कालः ॥ (आ. श्रौ. सू.)

Rudradatta comments as follows:—

त्रिषु वर्णेष्वन्तर्भूता एव स्ववृत्तिकर्शिता ये रथम् कुर्वन्ति तेषा मयमाधानकालः

12. अकर्मत्वात्तु नैवं स्यात् VI. 1. 46.

13. सौधन्वनास्तु हीनत्वान्मन्त्रवर्णात्प्रतीयेरन् VI. 1. 50.

14. वचनाद्रथकारस्याधानेऽस्यसर्वशेषत्वात्

15. स्थपतिर्निषादः स्याच्छब्दसामर्थ्यात् VI. 1. 51.

Any other interpretation would do violence to the text and would be far-fetched. If it is taken as a tatpuruṣa compound, it will have to be interpreted with the aid of lakṣaṇā which involves gaurava. In all cases, a simple and natural meaning is preferable to a figurative interpretation. Hence Jaimini thinks that the sacrifice in question is enjoined on the chief among the huntsmen. The appropriateness of this view is evident, for the dakṣina to be offered at this sacrifice is the hunter's net. [16]

Thus Jaimini admits that certain sections of the fourth varṇa such as Rathakāra and Niṣāda are entitled to perform some Vedic rites ; but at the same time his general position is that the members of the last class are not expected to perform vedic-karmas, for the obvious reason that they do not possess the two essential qualifications for performing sacrifices, viz., Agni and Vidyā.[17] Does this not argue sectarian bias on his part ? To say that they are not to perform these cerĕmonials, because they have not the prescribed qualifications, does not mean that they are assigned an inferior status. For Jaimini says that the Brahmins ought not to perform the Rājasūya-sacrifice [18] and that the kṣatriya and Vaiśya are not to perform the Satra-yāga [19] and that the Devas ought not to perform any sacrifice. Certainly this cannot be understood as marking off certain sections as inferior to others.

Sacrifices require a multitude of accessories and articles which could not be produced by poor people. It would therefore appear that only richmen are to perform them. But Jaimini thought that many people would take shelter under this and neglect their sacrificial duty. No man can be absolutely poor all the time.[20] Just as poor men strive hard to earn a living, even so they ought to work hard to secure the means necessary for discharging their religious duties. Persons who are crippled and maimed ought to take the necessary steps to set right their

16. कूटम् दक्षिणा.
17. निर्देशाद्वा त्रयाणां स्यादग्न्याधेयेह्यसंबंधः क्रतुषु ब्राह्मणश्रुतिरित्यात्रेय : VI. 1. 26.

अपिवा वेदनिर्देशादपशूद्राणांप्रतीयेत VI. 1. 33.
18. अवेष्टौ यज्ञसंयोगात्क्रतुप्रधानमुच्यते II. 3. 2.
19. ब्राह्मणानां वेतरयोरार्त्विज्याभावात् VI. 6. 18.
20. अनित्यत्वात्तु नैवम् स्यादर्थाद्धि द्रव्यसंयोगः VI. 1. 40.

defects.[21] Unless a person is completely incapacitated he must try to discharge his duties.[22]

Jaimini was singularly tolerant and impartial. In interpreting the Vedās he would not accept certain views merely because they were current among the Aryans ; nor would he reject certain views for the simple reason that they were put forward by non-Aryans (mlecchas). The Aryans on account of their deep and abiding interest in dharma, whose exact nature can only be gathered from śabda, were zealously preserving the traditional meaning of śabda. Hence in the event of a conflict between the Aryan and non-Aryan interpretation of śabda, Aryan interpretation would quite naturally be preferred to the other. Jaimini would abandon even Aryan view if it conflicts with the śāstras ; and accept the non-Aryan views in all cases where the Aryans were not acquainted with the meaning of Vedic expressions.[23] The non-Aryan view is not taboo merely because it is non-Aryan.

Just as Jaimini does not hold that among the four castes any one is superior to the rest, he does not consider that women are inferior in status to men. It is interesting to note that Jaimini's views regarding the rights of women would do credit to any modern reformer. He dismissed Aitiśāyanā's view that women are not entitled to perform sacrifices. Here he has Bādarāyaṇa on his side.[24] It may be asked how can women perform vedic rites, which obviously involve much expenditure, when they have no property of their own ? As we are often told that at the time of marriage they are purchased from their parents, they could have no independent right of their own.[25] Jaimini's reply to this objection is that women have a right to their husband's property, and that the practice of presenting cows, chariots, etc., at the time of marriage will not amount to purchasing them.[26] The śāstras explicitly declare that the husband

21. अङ्गहीनश्च तद्धर्मा. VI. 1. 41.

22. उत्पत्तौ नित्यसंयोगात् VI. 1. 42.

23. चोदितम् तु प्रतीयेताविरोधात् प्रमाणेन I, 3.

The Aryans were not acquainted with the meaning of words, such as—pika, nēma, and tāmarasa and they had to accept the meaning of these words as current among non-Aryans.

24. जातिं तु बादरायणोऽविशेषात्तस्मात्स्त्र्यपि प्रतीयेतजात्यर्थस्याविशिष्टत्वात् VI. 1. 8.

25. क्रयविक्रयाभ्यामद्रव्यत्वम् स्त्रीणां द्रव्यैस्समानयोगित्वात् VI. 1. 10.

26. क्रयस्य धर्ममात्रत्वम् VI. 1. 15.

along with his wife has to seek the four puruṣārthās and that the fruits of sacrifices are shared in common. Whenever a sacrificer gives away some of his possessions as offering to a deity saying 'This is no longer mine', his wife also has to repeat, 'This is no longer mine.' This clearly indicates that the wife has a right to her husband's property.[27] Besides this she can have property of her own.

Even the question of the extent to which the king may be said to have rights over his kingdom received Jaimini's attention. The performer of the Viśvajit-sacrifice has to offer his entire property as dakṣina. When a monarch performs it, is he to give away the whole country over which he rules ? Jaimini thought that the subjects had certain inalienable rights in the country, that the king was only entitled to receive a certain percentage of the produce as tax, and that as his rights over the kingdom were by no means absolute,[28] he could not give it away.

In conclusion it may be pointed out that Jaimini attempted the stupendous task of interpreting the Vedas and succeeded most eminently in that undertaking. This is an ample testimony to his intellectual powers and critical insight. An ardent devotee of truth he would not strain the text to suit conventions. His works bears the stamp of one who is courageous and independent and is completely free from sectarian bias.[29]

27. स्ववत्तामपि दर्शयति. VI. 1. 16.

28. नभूमिः स्यात्सर्वान्प्रत्यविशिष्टत्वात् VI. 7. 3.

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இசையியலிலக்கணம்

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அண்ணுமலை யுனிவர்சிட்டி ஏப்ரல்மீ 1உ ஜர்னலில் ம-ா-ா-ஸ்ரீ சீனிவாசய்யர் அவர்களால் சங்கீத சம்பிரதாய பிரதர்சனி யென்னும் புத்தகத்தில் சில முரண்பாடுகள் காணப்படுவதாயும் அவற்றை ஆராய்ச்சி செய்யவேண்டுமென்றும் சில கேள்விகள் கேட்கப்பட்டிருக்கின்றன. அவைகளை தமிழிலாவது தெலுங்கிலாவது எழுதியிருந்தால் வித்துவான்கள் பார்ப்பதற்கு மிக அனுகூலமாக இருந்திருக்கும். நமது அய்யர் அவர்கள் அப்புத்தகத்தை நன்கு கவனித்திருப்பாராஞல் அவர்கள் எழுதி யுள்ளபடி முரண்பாடுகள் அதில் இல்லையென்பதை உணரக்கூடும். அவர்கள் கேட்டிருக்கும் கேள்விகளுக்கு அப்புத்தகத்திலிருந்தே எனது அனுபவமான விடையைத்தருகின்றேன்.

(1) தென்ஞட்டில் வெகுகாலமாகவே நல்ல சங்கீதபரம்பரையில் வந்த உபாத்தியாயரை அடையும் சிஷ்யனுக்குச் சங்கீத லக்ஷியலக்ஷணங்கள் முறையுடன் போதிக்கப்பட்டு வந்திருக்கின்றன வென்பதை இப்போதும் பல வித்துவான்கள் மூலமாய் நாம் அறிந்துகொள்ளலாம்.

(2) நமது அண்ணுமலை யுனிவெர்சிட்டியில் நான்குவருடப் படிப்பில் எல்லாவித முக்கியமான லக்ஷணங்களும் சேர்க்கப்பட்டிருக்கின்ற வென்றும், அவற்றின் பிரயோசனமும் முக்கியக்கருத்தும் அவசியமும் நோக்கமும் யாவரும் தெரிந்துகொள்ளவேண்டுமென்றும் கூறுவது பொருத்த முடையதே.

நான்குவருடம் பயின்று வெளியில் வரும்மாணவன் எல்லாவித லக்ஷிய லக்ஷணங்களும் தெரிந்து ஸ்வரலயஞ்ஞான முதிர்ச்சியுடன் சம்பிரதாயமாக மனே தைரியத்துடன் கச்சேரி செய்யவும், ஆசிரியஞக இருந்து ஸங்கீத வித்தையைச் சொல்லிக்கொடுத்துப் பரவச்செய்யவும் வேண்டும் என்ற நோக்கமே மேற்கண்ட லக்ஷியலக்ஷணங்களைப் பாட முறையில் சேர்த்திருப்பதன் காரணம். தற்காலம் ஸங்கீதவித்தையின் பிரயோஜனமானது பேச்சளவிலும் எழுத்தளவிலும் பரவிக்கொண்டு போதலைக்குறைப்பதற்கும் கடல் போலுள்ள வித்தையின் ஞானமானது குறைந்து தூர்ந்து போய்விடாம லிருக்கும்படிக்கும் பெரியோர்களால் செய்யப்பட்டிருக்கும் எல்லாவித ஸாகித்தியங்களும் லக்ஷணங்களும் நான்குவருடப் படிப்பில் சேர்க்கப்பட்டிருக்கின்றன. மேலே குறிப்பிட்ட லக்ஷண லக்ஷியங்களை முறையுடன் கற்றறிந்த அனுபவம் வாய்ந்தவர்தான் சங்கீதவித்தையின் பரீக்ஷையிலும் முன்னிற்க வல்லவராவர். சிலபசில் (syllabus) கண்ட எல்லா லக்ஷணங்களும் பயிற்சிக்கு ஏற்றனவே.

(3) வடதேச சங்கீதமும் தென்தேச சங்கீதமும் வெங்கடமகி 72 மேளகர்த்தா செய்ததன்பிறகே வெவ்வேருயின என்று கூறுகிருர். அதற்குமுன் எப்படி இரண்டு சங்கீதமும் ஒன்ருக இருந்தன என்பதை விளக்கிக்காட்டிஞரில்லே. பொதுவாக இரண்டு சங்கீதத்திற்கும் சிறிது ஒற்றுமை காணப்பட்டாலும், பாஷை, நடை, உடை, பாவனே, குணம் முதலியவைகள் மேற்படி இரண்டு தேசத்திற்கும் ஒத்திருக்குமானல் ஸங்கீதமும் ஒத்திருக்கக்கூடும். ஸங்கீதத்தின் நாதமரனது எல்லாத்தேசத்திற்கும் ஒன்ருயிருந்தாலும் பாஷையினல் வித்தியாசப்படும் தொனியும் கற்பனசக்தியும் தொழில் செய்முறை லக்ஷிய லக்ஷணங்கள் முதலிய பலவிஷயங்களும் வேறுபட்டிருக்கின்றன வென்பதை யாவரேனும் இல்லே என்று சொல்லுவார்களா? உயர்தர அறிவாளிகளின் கொள்கையும் இதுவே. மேஞட்டு ஆசிரியர் C. R. Day, என்பவர் தற்காலம் தென் இந்தியாவில் வழங்கும் இரண்டு முறைகளில் ஹிந்துஸ்தானி சங்கீதமானது வட இந்தியாவில் பங்காளத்தில் வழங்கும் சங்கீதத்திற்கு சிறிது ஒத்திருக்கிறதென்றும் அது விசேஷமாக மகமதிய சங்கீதக்காரர்களாலும் கர்ஞடக சங்கீதமானது தென்னிந்திய ஜாதியாராலும் உபயோகிக்கப்பட்டு வருகிறதென்றும் கர்ஞடக சங்கீதத்திற்கு அதிக விசேஷத்தையும் கூறியிருக்கிருர். ஆனல் சில ராகங்களே வடதேசத்தாரிடமிருந்து நாம் எடுத்துக்கொண்டிருக்கலாம். அதைப்போல அவர்களும் செய்திருக்கலாம். இந்த ஒரு சம்பந்தத்தினல் மட்டும் இரண்டும் ஒன்ருயிருந்தன என்று சொல்லிவிடலாமா? (உதாரணமாக) தஞ்சை ஜில்லாவை மத்தியாகவைத்துச் சுற்றிலுமுள்ள மற்ற ஜில்லாக்களே எடுத்துச் சங்கீத சம்பந்தத்தில் பார்ப்போமானல், செய்கை தொனி பாணி முதலிய விஷயங்களில் வித்தியாசங்களிருப்பதை நாம் நிதர்சனமாய்ப் பார்க்கின்ருேம். அப்படியிருக்க வடதேசமும் தென் தேசமும் சங்கீதத்தில் ஒன்ருயிருந்தன என்று சொல்லுவது தவறு.

(4) சங்கீத சம்பிரதாய பிரதர்சனியில் 22 சுருதியைப்பற்றிக் கூறுமிடத்தில் சாரங்கர், சோமநாதர் இவர்களின் சுருதிக்கணக்கு முறையையும் பேர் வித்தியாசத்தையும் சொல்லி 7 சுத்தஸ்வரமும் 12 விகிருதிஸ்வரங்களும் 22 சுருதிகளிலே 14 சுதிஸ்தானத்திலிருந்து உண்டாகின்றன என்று சோமநாதர் சாரங்க தேவருடைய மதங்கள் சொல்லப்பட்டிருக்கின்றன. பிராசீனபத்ததியின் கீழ் கரகரப்பிரியாராகம் சுத்தஸ்வரங்கள் உள்ளது என்று சொல்லப்படவில்லே — கனகாங்கிராகமும் சுத்தமென்று சொல்லப்படவில்லே. ஒருகால் அது மேளகர்த்தா 72ல் முதல் ராகமானதாலும் பெயரளவில் எல்லாம் சுத்தஸ்வரமென்று வருவதனுலும், சுத்த ஸ்வரமென்று சொல்லியிருப்பினும் அடுத்த பக்கத்தில் ஷட்ஜம், பஞ்சமத்தைத் தவிர மற்ற எல்லா ஸ்வரங்களும், விகிருதி ஸ்வரமென்றே உறுதிப்படுத்தி யிருப்பதை கவனித்தால் மேற்படி கனகாங்கிராகத்தை பேரளவில் எல்லாம் சுத்தமென்று வருவதனுலேயே, சுத்தஸ்வரமென்று சொன்னுரென்று நாம் நினக்கவேண்டும். தவிர கனகாங்கி சுத்தஸ்வரமென்றும், அல்லது கரகரப்பிரியா சுத்தஸ்வர மென்றும், சொன்னுலும் அநுபவத்தில். இவ்விரண்டும் ஸரியாக ஒத்துவர முடியாது; ஏனெனில் கனகாங்கியைச் சுத்தஸ்வரம் என்போமானல், காந்தாரத்திலும் நிஷாதத்திலும் விகிருதி ஸம்பந்தம் வந்துவிடுகின்றது. கரகரப்பிரியா சுத்தஸ்வரமென்போ

மானல் ரிஷபத்திலும் தைவதத்திலும் விகிருதி ஸம்பந்தம் வந்து விடுகிறது. வேதத்தில் வழங்கும் சுரஸ்தானங்களே சுத்தஸ்வரங்களென்றும், அவைகளே முதன்மையானவை என்றும் சொல்லுமுன் தென்தேச பூர்வகால சரித்திர ஆராச்சியின் மூலம், தொன்மையிலேயே தென்தேசசங்கீதம், நல்ல நிலமையில் இருந்தது என்னும் கொள்கையையும் அக்காலத்திலிருந்த சங்கீதமுறைமையையும் ஆராய்தல் அவசியமாகும். ஆகவே முன்காட்டிய கரகரப்பிரியா, கனகாங்கி, இவ்விரண்டு ராகங்களையும் சுத்தஸ்வரங்கள் என்று கிரந்தகர்த்தா சொல்லவில்லை என்பதே அறியத்தக்கது.

(5) விவாதி இன்னின்ன ஸ்வரங்களென்றும், விவாதியென்பது தோஷமென்றும், அதாவது சு. ரி. சு. க. வைப் போல்வரக்கூடிய இரண்டு ஸ்வரங்களுக்கும் விவாதி தோஷமெனவும் அவைகளைத் தொழில்செய்யும்போது வாதி சம்வாதி சுரங்களின் சாயையைப்போல கமகமாகிற செய்கையால் சத்துருபோலுள்ள விவாதிஸ்வரத்தை மித்திரன்போல எடுத்துக்காட்டிப் பாடவேண்டுமென்றும் சொல்லப்படுகிறது. விவாதியென்பது தோஷமில்லையென்றும், அது ராகத்தின் அழகை மிகுதிப்படச் செய்கிறதென்றும் சொல்லுகிருர்; அது எந்தசாஸ்திரத்தில், சொல்லப்படுகிறதென்பதை அவரே விளக்கிச் சொல்லவேண்டும். தவிர லக்ஷிய ராகத்தில் இருந்து தான் விவாதிதோஷம் சொல்லவேண்டுமென்றும் 72 கர்த்தா 7 ஸ்வரத்தின் ரூபத்தை ஒட்டிவருவதனல் அவை லக்ஷியராகமல்லவென்றும் கூறுகிருர்.

லக்ஷியராக மின்னதென்றும் லக்ஷணராகம் இன்னதென்றும் விளங்கவில்லை. நமக்குள்வழங்கும் எல்லாராகங்களும் லக்ஷணத்தோடுகூடியனவே. ஒருகால் கேள்வியால் நாடோடியாகப்பாடப்படும் ராகத்தை லக்ஷியராகமென அவர் நினைத்திருப்பாரானல், அந்த லக்ஷியராகத்திலிருந்து லக்ஷணராகத்தையெடுக்கமுடியுமா? என்பதை அவரே ஆலோசனைசெய்ய வேண்டும் — லக்ஷியம் லக்ஷணமென்பன ஒன்றைவிட்டு ஒன்று பிரிந்திருத்தல் இல்லை. ஒரு ராகத்தின் ஆரோகண, அவரோகண, சுரஸ்தானங்களை விளக்குகின்ற ஸ்லோகங்கள் லக்ஷணமென்றும், அந்த ராகத்தினல் உண்டாயிருக்கும் கீத, வர்ண, கீர்த்தன, பதங்கள் முதலிய பாட்டுகள் லக்ஷியமென்றும் சொல்லுவது பொருத்தமாகும். ஆசிரியர்கள் ராகலக்ஷணம் கூறுமிடத்தில் (லக்ஷிய மார்க்கேண கீயதே) என்றுசொல்லியிருப்பதனலும், தமிழ் ஆசிரியர்கள் எள்ளிலிருந்து 'எண்ணை யெடுப்பதுபோல், லக்ஷியத்திலிருந்து லக்ஷணத்தை எடுக்க வேண்டுமென்று சொல்லியிருக்கும் உபமானத்தினலும் இரண்டும் ஒன்றுக்கொன்று ஆதாரமாகவே அமைந்திருக்கும் தன்மை நன்கு அறியப்படும். வாதி விவாதி அனுவாதி சம்வாதி இவைகளைப்பற்றி வடநாட்டு சங்கீத ஆசிரியர்கள் வெவ்வேறு பொருள் கொண்டிருப்பினும் தென்னட்டு சங்கீதத்திற்கு அவைகள் முற்றும் ஒத்து வரமாட்டா. விவாதியென்பதற்குச் சத்துரு அல்லது தோஷமென்றே பொருள் கொடுக்கப்பட்டிருக்கிறது. பூர்வத் தமிழ் நூல்களினும் இந்தமாதிரி ஸ்வரத்தைப் பகைச்சுரமென்று கூறப்பட்டிருப்புதைப் பார்க்கலாம்,

(6) மேளமென்பது மிகப்பழமையானதே. வெங்கடமகியே 72 ஆகச்செய்து மேளகர்த்தாவென்று பேர்கொடுத்தார். மேற்படியாருக்கு முன்புள்ள ஆசிரியர்களாலே மேளமென்பது 3 விதமாய்ப் பிரித்துச் சொல்லப்பட்டிருப்பதை அனுசரித்தே வெங்கடமகியும் மேளங்களின் ஆரோகண அவரோகணத்தில் குறைந்த ஸ்வரமும் சம்பூர்ணஸ்வரமும் வரலாமென்ற நியமத்தில் மேளத்தை அமைத்திருக்கிறார். அதுவும் தவிர, சு. ரி. சு. க. உள்ளமுதல் மேளமானது விவாதி தோஷத்திற்கு உட்படுகிறபடியினுலும், ரி. யை வர்ஜித்து ஆறு ஸ்வரங்களைக் கொடுத்துள்ளார். இவ்விஷயத்தில் அதேபுஸ்தகம் லக்ஷணசங்கிரகம் என்கிற தலைப்பின்கீழ் 18 வது பக்கத்தைப்பார்த்தால் விளங்கும். இவைகள் சாஸ்திர திருஷ்டிக்கும் அனுபோகத்துக்கும் பொருத்தமானவையே. பூர்வத்திலும் தற்கால வழக்கத்திலும் மெட்டில்லாத சித்தார் ஜலதரங்கம் போன்ற வாத்தியங்களில் சமயத்துக்குத் தக்கவாறு ஸ்வரஸ்தானங்களைச் சேர்த்துக் கொள்வதற்குச் சாதாரணமாக மேளமென்று சொல்லுவது வழக்க மில்லையா?

(7) தீக்ஷிதர் அவர்களும் தியாகய்யர் அவர்களும் சங்கீதத்தை விர்த்திசெய்வதற்கே பாடுபட்டவர்களாவர். தியாகய்யர் அனேகராகங்களைப் புதிதாக எடுத்துக் கீர்த்தனைகள் மூலமாய் பிரசாரம் பண்ணினுர். தீக்ஷிதர் அவர்களும் அனேக பூர்வீக ராகங்களிலும், புதிதாய் ராகங்களைக் கற்பித்தும் அனேக வேறுபாடான உருப்படிகளைச் செய்தும் பிரசாரம் பண்ணினுர். இவ்விருவரின் சாகித்தியங்களுள் அந்தந்த ராகத்திற்குரிய லக்ஷணங்கள் தாமே இருக்கவேண்டும். ஆனுல் இவர்கள் உருப்படிகள் செய்திருக்கும் முறையில் சிறிது வழி வேறுபட்டிருப்பினும் அவைகள் கர்நாடக சங்கீத லக்ஷணத்திலேயே அமைந்துள்ளன. (உதாரணமாக) காம்போஜி, கல்யாணி சங்கராபரணம், தோடி, இவ்விராக லக்ஷணங்கள் மேற்கண்ட இருவர்களுக்கும் வித்தியாசப்பட்டிருப்பதற்கு நியாயமில்லை. ஆகவே சங்கீதவளர்ச்சிக்கு இத்தகைய ஆராய்ச்சி பொருத்தமற்றதென்று நான் கருதுகிறேன்.

(8) வெங்கடமகி பூர்வீகத்திலிருந்த 19 மேளங்களையும் 72 ஆகச்செய்ய வேண்டியதற்காகவே 12 ஸ்வரஸ்தானத்திற்கு 16 பேர்களை சங்கேத அக்ஷரங்களுடன் பிரஸ்தார முறையால் 72 மேளமாகச் செய்து அதனை அவ்வாறு மேளமாக 12 சக்கரத்தில் அடக்கி ஒவ்வொரு சக்கரத்திற்கும் சமிஞ்ஞையாக இந்து, நேத்திரம் அக்கினியென்ற பேர்களைக்கொடுத்து, கடபையாதிக்கணக்கு ஒத்துவரும்படியான எழுத்துள்ள பேர்களைக்கொடுத்துள்ளார். இவைகளில் ஸ்வர சங்கேதங்களாலும், கடபையாதிக் கணக்கினுலும் சக்கரசங்கியையினுலும் மேள ஸங்கியையாலும், நம்பர் வரிசைப் பெயர்களாலும் இந்த ஆறுவகையில் யாதாவது ஒன்றின் ஞாபகமிருந்தாலும் இன்ன மேளமென்று யூகித்து சொல்லுவதற்காகவே மேற்படி ஆறு குறிப்புக்களும் மேளங்களுக்கு உபபலமாகச் சொல்லப்பட்டிருக்கின்றன. வெங்கடமகிக்கு பின்வந்தவர் எவரோ 72 மேளங்களின் பேர்களைமாற்றி கடபையாதிக்கணக்குக்கு ஒத்துவராத சில பேர்களுடன் 72 மேளத்தை அமைத்திருக்கிறார். ஆனுல் சுரஸ்தானங்கள் மாற்றப்படவில்லை. அவ்விரண்டு பேர்கள் வித்தியாசத்தையும்

அன்னிய வித்துவான்களின் ஸாகித்தியத்தில் சுமார் 170 ம் இன்னும் அனேக அரியலக்ஷிய லக்ஷணங்களும் சங்கீத சம்பிரதாயப் பிரதர்சனியில் காணலாம்.

(9) ஆக்ஷிப்திகா, மகரிணி இவைகள் ராகம்பாடும் முறையைச் சொல்லுவன வாகும்.

ஆக்ஷிப்திகாவென்பது ஆரம்பிக்கப்படும் ராகத்தை முதலில் ஆரோஹ, அவ ரோஹண ஸ்வரங்களிலும் தாரஸ்தாயி மத்யமம் வரையில் போய்த் திரும்பி ராகத் தின் ஸ்வரரூபம் தெரியும்படி சுருக்கமாகப்பாடி நிறுத்தல்.

மகரிணி என்பது பாடப்படும் ராகத்தின் முக்கியமான ஜீவஸ்வரத்தில் ஆரம்பித்து அதன்கீழ் உள்ள சுரங்களில் சந்தர்ப்பத்துக்குத் தக்கபடி 3, 4, சுரத்தில் தக்க கற்பனையாகக் கமகங்கள் சவுக்க மத்தியம துரிதகாலம் நிறைந்த சஞ்சாரத் துடன்பாடி ஆரம்பித்த சுரத்திலேயே நிறுத்துதல். இன்னும் ராகத்தை விரிவாகப் பாடவேண்டியதற்கு விதாரி என்று மூன்றுவித லக்ஷணங்களும் சொல்லப்பட்டி ருக்கின்றன. தவிர பூர்வீகத் தமிழ் நூல்களிலும், ஆளத்தி என்று சொல்லும் ராக ஆலாபனத்தைச் சில பிரிவுகளாகச் சொல்லி ஆலாபனம் செய்யும் காலத்தில் எந் தெந்த எழுத்துகளைச் சொல்லிப் பாடவேண்டு மென்று கூறப்படுவதனுல் மேற் கூறிய ஆக்ஷிப்திகா மகரிணி என்ற ராக ஆலாபனை முறையானது நம் கர்னுடக சங்கீதத்திற்கு மிகப் பழமையானதே.

(10) காலம் மார்க்கம் கிரியை என்பன தொழில் முறையில் அனுபோகத்தி லுள்ளனவே. காலமென்பது ஆரம்பதாளத்தின் காலத்தை அளந்து எடுப்பதற்குச் சொல்லியிருக்கும் லக்ஷணமாகும். மார்க்கமென்பது மாத்ராகாலங்கொண்ட ஆறுகா லம் அல்லது ஷட்காலத்தைச் சொல்லுவதாகும். கிரியை என்பது தாளத்தைப் போடும் விதம் அல்லது தாளத்தின் செய்கையாகும். அது இரண்டுவிதமாகப் பிரிக் கப்பட்டிருக்கிறது. ஒன்று சசப்தம் இரண்டு நிசப்தகிரியை இவ்விரண்டு கிரியை களின் உட்பிரிவான வகையாலும் சோடசாங்கங்களையுடைய 35 தாளங்களிலும் இன்னும் சில தாளங்களிலும் 108 தாளம் பஞ்சதாளம் சிம்மநந்தனம் முதலிய தாளங்களிலும் அமைந்து நிற்பது கிரியையாகும். வித்வான்கள் தங்களது ஞான சக்திக்கு ஏற்றவாறு மேற்படி தாளங்களை யெடுத்துத்தொழில்செய்து வந்திருப்பதை சங்கீத உலகமே அறியும். இவ்வாறு பயிற்சிக்கேற்ற சங்கீதவிஷயங்களை சர்ச்சை செய்வது யாவருக்கும் திருப்தியை அளிப்பதே. ஆனுல் நமது நண்பர் தமது ஆராய்ச்சியை அடிக்கடிபாட்டின் மூலமாகவோ, பிடில், வீணை, மிருதங்கம் முத லிய கருவிகள் மூலமாகவோ, நிரூபணம் செய்து திருப்தி செய்வித்தால் மாணவர்க ளுக்கும் சங்கீதக்கலைவளர்ச்சிக்கும் மிக உபகாரமாக இருக்கும் என்று நம்புகிறேன்.

A Rejoinder

BY

P. SREENIVASA IYER
(Annamalai University)

It gives me indeed immense pleasure to note that my article on "Inconsistencies" is favoured with a sufficiently long rejoinder from the pen of my colleague, Mr. K. Ponniah Pillai himself. Only, his objections to the prominent inconsistencies that I have pointed out, hardly appear, to me to be sound. Further, from two or three prominent portions of his rejoinder it is clear that he has missed the spirit of my article, probably since it was couched in English.

Stating that I have forwarded certain 'querries' for which he sets out to give his answers, 'basing them on the book itself,' he has however left the latter untouched in the course of his elucidation of the first three points. Point (4) in the rejoinder referring to point (1) in my article, I need not say, is obviously queer. For, it is a fact recorded in the sampradaya pradarsani itself and approved by all musicians that the suddha sthanas of the Pracheena paddhati are quite different from those in vogue in South India; and that the Suddha sthanas of Karnatic music refer to the Kanakangi alone, while those of the Pracheena paddhati to the kharahara priya—which is even to-day noticeable in the sama-chant, the accepted origin of music.

Though the Vadi, Samvadi, Anuvadi and Vivadi are quite familiar terms, many of the musicians, particularly in South India, have not understood their significance. I have nevertheless fully explained them to our students with typical illustrations, besides citing the definitions of the original texts; and have also demonstrated to them how indispensable they are for the instrumental practitioner. For instance, briefly, the Ri is the Vadi swara of the Karaharapriya and Dha is Samvadi there, while the rest are Anuvadi swarams. I have also practically proved their utility by means of the same illustration, how the instrumental student must understand that the Ri in it is the most prominent and oft-occurring note, and the Dha is next in importance; and further, how these two notes merely would not suffice and the other swaras or Anuvadis also contribute their indispensable quota to bring out the raga form. It deserves to be noted that every raga is being taught in North India with its Vadi, Samvadi and Anuvadi notes; which however is con-

spicuously absent down here in the south. There they usually cite the Bilaval as possessing the Vivadi, corresponding to our Bilahari with its kaisiki nishada introducing the Vivadi in it. It is indeed needless for me to reiterate in this connection the too well-known truth that the presence of the kaisika nishada adds to the beauty of this raga, even as 'the tiny, black Tilaka enhances the charm of the countenance'—and it can never mar the beauty of the raga. To quote an original text,

> Supramanayuto manye vivadyapi suraktidah
> Yatheshatkrishnavarnena subhrasyativichitrata.

It is with much regret that I notice that he has put in some digressive stuff under his (6) as if in reply to my view clearly set forth that Venkitamakhi's melakartas ought not to have less than seven swaras in either scale.

My point (5) that the seventy-two names given in the book are entirely different from those in vogue is utterly lost sight of; instead, he goes on expatiating on the Dasaprana and the Ragalapana terms—which form a subject by themselves. Further, (a) the 72 names in the Ettiyapuram book are altogether different. (b) To illustrate every raga in the list given there, the kritis of Dikshitar are cited and hardly those of Tyagayyar. (c) Many of the ragas (other than the popular) in which Tyagayyar has composed his kirtanams are missing in the list contained in the book. Do not these three points give rise to the relevant doubt whether the Lakshana schools of the two great composers were different ? On the other hand, how can it be said that 'this kind of investigation is detrimental to the very advancement of music; or that we doubt the sincerity of Tyagayyar and Dhikshitar in their devotion to music!'

How the advent of Venkitamakhi's melakartas has caused the Indian system to diverge into the Northern and the southern, was not the subject of my article; if it came to be taken up, of course, I could duly express myself on it. Nevertheless, to encase in a nut-shell, since the sampradaya pradarsani itself proclaims that before Venkitamakhi's time the Pracheenapaddhati was prevalent in South India, which even to-day obtains in the north, it is a point to easily realise that the Indian system was undivided until the creation of the 72 melakartas.

The donor must needs have worthy recipients, the musician an intelligent audience; even so, articles such as these when they surmount counter ones, only shine the more and open up ample scope for giving and taking—which, doubtless, will be for the edification of the field.

University Notes

FOUNDER'S DAY

The Fifth Founder's Day was celebrated on the 12th October, 1934, under the presidency of R. Littlehailes Esq., M.A., C.I.E., Vice-Chancellor of the University of Madras.

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SPECIAL LECTURES

The following special lectures were delivered since the last issue was published :—

MR. K. R. R. SASTRY, M.A., B.L.

1. Trade Guilds in Ancient India.
2. Trade Guilds in Mediaeval India.
3. Plea for reconstruction and resuscitation.

MR. M. D. RAGHAVAN.

(Of the Madras Museum).

1. Appeal of Anthropology to the Student.
2. Rambles of Early Man.*
3. The Racial History of South India.*

* *Illustrated with lantern slides.*

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CONGRESSES AND CONFERENCES

Mr. K. Ponniah Pillai, Pandit in the Music Department of the University, presided over the Music Conference held at Madras in the second week of December, 1933.

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Dr. S. Ramachandra Rao, M.A., Ph.D., Professor of Physics, attended the First meeting of the Indian Academy of Sciences, Bangalore, held in July 1934 and read a paper on " Magnetism of Tin ". He is also one of the Foundation Members of the Indian Academy of Sciences, Bangalore.

STAFF

We congratulate Mr. S. Sivasankaranarayana Pillai, M.Sc., Lecturer in Mathematics in the University on obtaining the degree of Doctor of Science of the Madras University. He is the first to win this unique distinction for a thesis in Mathematics. He was also the first to win the research M.Sc., degree of the same university. His thesis consisted of four papers with the following titles :—

1. On New Orders of Infinity.
2. On Numbers analogous to Ramanujam's Highly Composite Numbers.
3. On the Sum Function of the Number of Prime Factors of a Number.
4. Generalisation of a Theorem of Mangoldt.

Besides the papers above mentioned he has contributed about twenty papers to Indian and Foreign Journals.

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Dr. S. N. Chakravarthi, M.Sc., D.Phil. (*Oxon.*), Professor of Chemistry and his research student, Mr. M. Swaminathan, have discovered a new synthesis of ψ opianic acid, and a new general method of synthesising Phthalonic acids. It is claimed that this method is simpler than those adopted by Perkin, Solomon and Edwards and that it is capable of wide expansion. A note on the subject appears in *Current Science,* Vol. 11. No. 12, June 1934, pp. 172-73.

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Professor Chakravarthi has been elected to the Council of the Indian Chemical Society.

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Professor K. R. Pisharoti, M.A., has accepted the Editorship of the Journal of the Rama Varma Research Institute, Trichur.

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Mr. A. Narasinga Rao, M.A., L.T., Professor of Mathematics in the University, has become the Editor of *The Mathematics Student,* a quarterly, dedicated to the service of students and teachers of Mathematics in India, published by the Indian Mathematical Society. In this work he has secured the co-operation, among others, of Mr. B. Ramamurti, M.A., and of Dr. S. Sivasankaranarayana Pillai, M.Sc., of this University.

Mr. C. S. Srinivasachariar, M.A., Professor of History, has been appointed a member of the Board of Studies in History of the Madras University. He has also been elected by the Syndicate of this University to represent it in the S. S. L. C. Board.

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Mr. R. V. Seshiah, M.A., Lecturer in Zoology, has been invited by the Andhra University to write a book on Zoology in Telugu.

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Dr. B. V. Narayanaswamy Naidu, M.A., B.Com., Professor of Economics, has been appointed a member of the Board of Studies in Economics, Statistics and Political Science of the Mysore University. He has also been elected one of the two Joint Secretaries of the All-India Rural Library Association and to the Council of the Indian Economic Association.

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Mr. A. Venkatasubban, B.A., M.Sc., of the Annamalai University was awarded a Government of Madras Scholarship for further research work in the Indian Institute, Bangalore.

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RESEARCH AND PUBLICATIONS.

A text-book of Logic in Tamil by Mr. K. R. Applachariar, M.A., was published under the auspices of the University in April last.

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A prize of Rs. 750 has been offered by the University for the best MSS. of a Tamil Text Book on Music for use in the Sangitha Bhushana Classes.

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The Syndicate has sanctioned the publication of the following books:—

1. Text and commentary of *Tatvavibhava* by Parameswara, a commentary on Vacaspati Misra's *Tatvabindu.*
2. *Swarasiddhantachendrika* by Srinivasa Sankhyavan.

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COURSES OF STUDIES

Two New Courses in Zoology and Botany for the B.Sc., were started in this academic year.

TAMIL RESEARCH

During the year the New Research Department in Tamil started work; Vidwan Raghava Iyengar of the Ramnad Samasthanam and Pandithamani M. Kadiresan Chettiar have been appointed.

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NEW BUILDINGS

1. The construction of the following buildings is in progress:— Six Staff Quarters; Post Office; Dispensary and Hospital; Police Out-post; and Quarters for the Medical Staff.
2. The Syndicate has sanctioned Rs. 18,000 for the construction of a Women's Hostel.
3. A magnificient Club Building for the Annamalai Nagar Ladies' Club is nearing completion. It is the generous gift of The Hon'ble Dr. Raja Sir Annamalai Chettiar, Kt., of Chettinad, the Founder-Pro-Chancellor of our University.

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RESEARCH STUDENTSHIPS

The following Studentships were renewed during the year:—

NAME.	SUBJECT	PERIOD
Mr. S. Natarajan, B.A. (Hons.)	The Political and Economic Conditions of South India in in the 17th and 18th Centuries	1 year
Mr. V. Sivaraman, B.A. (Hons.)	Industrial Labour in South India.	1 year
Mr. K. Rangaswami, B.Sc. (Hons.)	Differential Geometry	1 year
Mr. P. S. Varadachari, B.Sc. (Hons.)	X-Rays.	1 year
Mr. M. Swaminathan, B.A.	Synthetical Experiments in the Alkaloids and the Chemical Investigation of Indian Medicinal Plants	1 year

The following Studentships were awarded during the year :—

Name	Subject	Period
Mr. V. Vridagirisan, B.A. (Hons.)	The Political and Social Conditions of South India at the time of the Muhammadan invasion.	1 year
Mr. V. Venkataraman, B.A. (Hons.)	Economic Survey of a few villages in and near Annamalai Nagar	1 year
Mr. P. Jagannathan, B.Sc. (Hons.)	Theory of Numbers	1 year
Mr. K. C. Subrahmanyam, „	Magnetism : X-Rays	1 year
Mr. N. Vaidyanathan, „	Synthetical experiments in the group of alkaloids	1 year
Mr. R. Rajagopalan, B.A. (Hons.)	A Study of Rasa with reference to Bharata or a Study of Bharata	1 year
Mr. K. S. Narasimha Sastri	A comparative Study of Appayya Dikshitar and Jagannatha Panditha, re: their views on Alamkara	1 year
Mr. S. Ganapathi, B.A., *Vidwan*	Studies in Tamil Literary History and Tamil Grammar	1 year
Mr. E. S. Thiagaraja Desikar, *Vidwan*	1. சங்கப் புலவர்களின் வரலாறுகள். 2. தொல்காப்பியமும் திருக்குறளும். 3. பரத்தையரும் கோயில்களும். 4. சைவ சமயாச்சாரியர்களின் காலமும் அக்கால நூல்களும். 5. வேற்றுமை இலக்கண ஆராய்ச்சி.	

The following theses have been completed during the year by Research Students of the University :—

Rise and Development of Vaishnavism in the Tamil Country.
By B. V. Ramanujam, M.A.

Statistics. By S. Venkatachari, B.A. (Hons.).

A Critical Study of Vakyapadīya.
By R. Ramakrishnan, B.A. (Hons.).

Notes

A NOTE ON THE OCCURRENCE OF CERTAIN SCULPTURES IN THE CHIDAMBARAM TEMPLE

BY

B. V. N. NAIDU AND P. S. NAIDU
(Annamalai University)

The granite panels flanking the upper flight of stairs leading from the south into the Hall of 1000 Pillars in the Chidambaram Temple contain sculptured reliefs of great artistic and cultural, and (probably) of historic interest. These figures were noticed by us while working on the sculptures in the Temple Gopurams. They are not likely to attract the attention of a casual visitor, as the portico of the Hall has become a repository for lumber.

The figures are encrusted over with hard coatings of lime and plaster, and the task of photographing them is rendered difficult. Luckily the northern half of the western panel is in a fairly satisfactory state of preservation. The three figures in that half have been photographed and reproduced in Plates I and II.

Figure I represents a young lady in a graceful posture, figures II and III represent the attendants. The pose, the delineation, and the general atmosphere of these sculptures suggest Buddhistic influences. The resemblance between figure I and the princess Mayȧ in the Ajanta frescoes is rather very striking. Plate XXI of Part II of 'Ajanta' published by Mr. G. Yazdani, M.A., Director of Archaeology, H.E.H. The Nizam's Dominions, has been copied and reproduced in Plate I with Mr. Yazdani's kind permission, for comparison. The conclusions that we may arrive at by a careful study of these sculptures are likely to throw light on the architectural evidences which are supposed to be available for indicating that there might be Buddhistic influences on the Temple. Further work on the subject is proceeding.

We wish to express our thanks to Mr. N. S. Subba Rao, M.A., Lecturer in Physics, Annamalai University, and to Mr. M. V. Subramaniam, the University Mechanic, for helping us by photographing the sculptures and copying the Ajanta plates.

A Princess—Birth of Buddha.
(From Plate XXI.—'Ajanta'.)

By the Courtesy of G. Yazdani Esq., M.A., Director of Archaeology, Hyderabad.
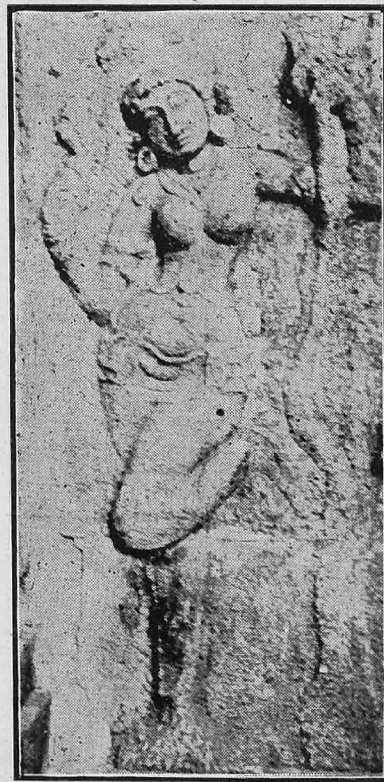
Fig. I.

Chitrārdha Sculpture in the Hall of 1000 Pillars, in the Chidambaram Temple.

PLATE II.

Fig. II.

Fig. III.

Chitrārdha Sculptures in the Hall of 1000 Pillars, Chidambaram Temple.
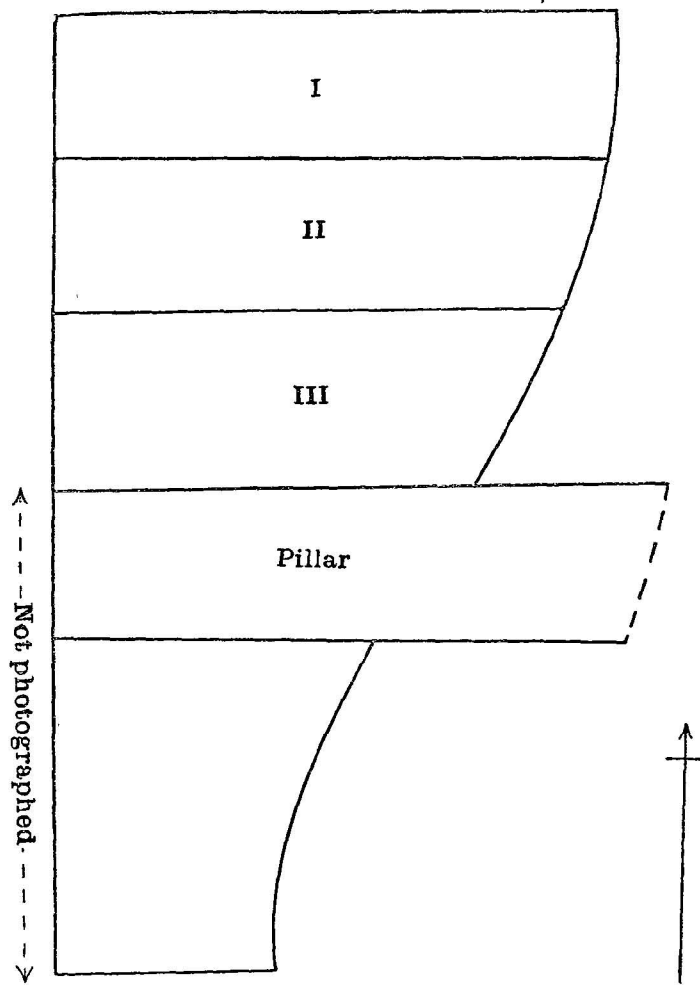
DIAGRAM INDICATING THE POSITIONS OF THE SCULPTURES.

A NOTE ON THE CENTRE OF POPULATION.

BY

G. V. KRISHNASWAMI

(Annamalai University)

In view of the increased interest to-day in the subject of minimum travel distances, a further study of this topic which was discussed by Mr. S. Subramaniam in Vol. III No. 1 of this Journal, may be of interest.

The mathematical formulation of the problem is two-fold. The population may be considered as concentrated at discrete, irregularly distributed points; or this situation may be idealised and one can consider a continuously distributed population with assumptions of uniform or smoothly varying density regarding the distribution. The former is the fundamental census problem and has been attacked by many, Professors Gini, Galvani, Wilson, Eells and Mr. Scates to mention a few. The last named and his associates seem to be making good progress toward establishing a working method for a general population. Professor Griffin has given attention to the second type of problem and discussed it in a considerable number of special cases.

Mr. Subramaniam considers in his paper one or two special cases of the first type. The centre of population corresponding to the second definition in the introduction is usually designated " median point " of population. Such median points for area and for population have been worked out for the State of Mysore in the recent census report for 1931. (Vide paras 15 and 16 and Appendix). It must be mentioned however that the point so defined lacks the characteristic property of a median and further is not invariant with respect to the system of co-ordinates used. The point defined by the " minimum aggregate-travel property has come to be called " median " and has a purely objective meaning with respect to the distribution under consideration.

The mistake that the centroid satisfies the minimum aggregate-travel property appears to have been made in the Census reports of the United States for the years 1910 and 1920 only. One does not find such a mistake in the previous reports. The fallacy regarding the centre of population was fully understood by the close of 1926 and one is assured it will not be repeated from 1930 onwards. In spite of this mistaken conception of the " centre of population " it serves as " a *highly useful*

*index** of population movements. Probably no better way could be devised for summarising compactly complex population changes. The writer himself has used it in Educational studies and has strongly advised its use in other cases. It is too valuable a method to lose . . . . . . "[1]

Unit population at each of A, B, C.

This is the famous Fermat problem solved by Torricelli. Goursat[2] introduces this problem as an example where the minimum is *not* necessarily given by equating the partial derivatives to zero. In fact he mentions that the " minimum is given by a point on the surface where the tangent plane is parallel to the *xy* plane or else by one of the singular points." Even when P can be determined he proves (as seems to be necessary) that $AB + AC > PA + PB + PC$ and so P actually corresponds to a minimum.

" When one of the angles of the triangle ABC is equal to or greater than 120° there exists no point at which each of the sides of the triangle ABC subtends an angle of 120° . . . . In this case the minimum must be given by one of the vertices of the triangle, and it is evident that this is the vertex of the obtuse angle. "

For, let $\angle BAC = 120° + x$;

Then $PA+PB+PC>PA+$Proj of PB on $AB+$Proj of PC on AC.

(*i.e.*) $AB+AC+PA[1-\cos\alpha-\cos(120+x-\alpha)]$

where $\alpha = \angle PAB$.

$\therefore$ L.H.S $> AB+AC+PA[(1-2\cos(60+x/2)\cos(60-\alpha+x/2)]$

$> AB+AC$. Hence the result.

Unit population at each of A, B, C, D.

The intersection of the diagonals will be the centre only if the quadrangle is non-reentrant.

* Italics are mine.

1. " A mistaken conception of the Centre of Population," W. C. Eells, Journal of the American Statistical Association, 1930, p. 37.

2. Goursat: Mathematical Analysis Trans. by Hedrick, Vol. I, Ch. III, Art. 62.

Case of three unequal populations.[3]

The following proof, of this case may be of interest. P being chosen to satisfy conditions of equation (4) of Mr. Subramaniam's paper, and Q being any other point,

$$T_1 . QA + T_2 . QB + T_3 . QC > T_1 . (\text{Proj. of } QA \text{ on } PA) + T_2 . (\text{Proj. of } QB \text{ on } PB) + T_3 . (\text{Proj. of } QC \text{ on } PC)$$

$$> T_1 . PA + T_2 . PB + T_3 . PC + QP\,[T_1 \cos\alpha + T_2 \cos(180° - \theta_3 + \alpha) + T_3 \cos(360 - \theta_3 - \theta_1 + \alpha)]. \qquad \alpha = \angle QPA.$$

The expression in brackets is zero as T_1, T_2, T_3 are proportional to $\sin\theta_1$, $\sin\theta_2$ and $\sin\theta_3$ and $\theta_1+\theta_2+\theta_3 = 180°$.

Further $BC = \sqrt{(m_2^2 + m_3^2 + 2m_2m_3\cos\theta_1)} > m_3 + m_2\cos\theta_1$;

Similarly $CA > m_3 + m_1\cos\theta_2$ and $AB > m_2 + m_1\cos\theta_3$ where m_1, m_2, m_3 are PA, PB, PC.

$$\therefore \quad T_2 . AB + T_3 . CA > T_2(m_2 + m_1\cos\theta_3) + T_3(m_3 + m_1\cos\theta_2) > T_1m_1 + T_2m_2 + T_3m_3 + m_1(T_2\cos\theta_3 + T_3\cos\theta_2 - T_1).$$

The expression in brackets is zero as T_1, T_2, T_3 are proportional to $\sin\theta_1$, $\sin\theta_2$, $\sin\theta_3$ and $\theta_1+\theta_2+\theta_3 = 180°$. Hence P is actually the minimum.[4]

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3. A problem more general than the one considered here has been proposed for solution: "Problem 1711: The maximum and minimum values of $f(x, y, z)$ where x, y, z are the distances of a point from three fixed points (all in one plane) are to be determined from the equations

$$\{1/\sin(y,z)\}\,\partial f/\partial x = \{1/\sin(z,x)\}\,\partial f/\partial y = \{1/\sin(x,y)\}\,\partial f/\partial z;$$

(y, z) denoting the angle between the distances y, z." (Wolstenholme: Mathematical Problems, 3rd Edn., 1891.)

4. Another proof from elementary considerations may be of interest: It is known that if A and B are fixed points and P is a variable point on a fixed line $\lambda . AP + \mu . BP$ will be a minimum if $\lambda\cos\theta = \mu\cos\varphi$, θ and φ being the angles which AP and BP make with the fixed line. It can therefore be easily shown that if P is a variable point on a circle with C as centre (the circle not cutting AB) $T_1 . AP + T_2 . BP$ will be a minimum if $T_1\sin\angle CPA = T_2\sin\angle CPB$ (i.e.) $\sin\angle CPA/T_2 = \sin\angle CPB/T_1$. By repeated application of this result it follows that $T_1 . AP + T_2 . BP + T_3 . CP$ will be a minimum if

$$\sin . \angle BPC/T_1 = \sin . \angle CPA/T_2 = \sin . \angle APB/T_3.$$

It is interesting to notice that θ_1, θ_2, θ_3 depend only on the magnitudes of T_1, T_2, T_3 and not, in general, on their positions of concentration. In fact, given B and C in position an arc at any point on which an angle $180° - \theta_1$ is subtended can be described on BC ; P being any point on the arc, $\angle$ CPX may de drawn equal to $180° - \theta_2$; $\angle$BPX will then be $180° - \theta_3$. A with a population T_1 may be anywhere on PX and P would be the centre for all such distributions. If A is on XP produced (*i.e.*) within the $\triangle$BPC, P will no longer be the centre of population and one of the vertices must be the centre.[5] To illustrate, Vizagapatam will be the centre for a population 647 at Madras, 1161 at Bombay and 1486 anywhere on the line joining Vizagapatam to Calcutta, for instance at Cuttack or near Cherapunji. If 1486 be situated within the triangle Madras Bombay Vizagapatam that point itself will be the centre.

The argument of Mr. S. Subramaniam does not show up this point because he has assumed that P is inside $A_1\, A_2\, A_3$ first by taking T_1, T_2, T_3 positive forces acting along PA_1, PA_2, PA_3 to be in equilibrium and as a consequence $\angle A_2PA_3 = 180° - \theta_1$, etc., and secondly by assuming that there will be a common point P of the three circles.

In fact the " medians " may either fall in points of the plane distinct from (x_i, y_i) (minima of the first kind) or fall upon points of the system

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5. A itself will be the centre. For, let $\triangle BAC = 180° - \theta_1 + x$. If Q be within the $\triangle$ ABC and $\angle QAB = \alpha$ then, as before,
$T_1 . QA + T_2 . QB + T_3 . QC > T_2 . AB + T_3 . AC +$
$$QA[T_1 - T_2 \cos\alpha - T_3 \cos(180° - \theta_1 + x - \alpha)].$$
As α increases from 0 to $180° - \theta_1 + x$, $\cos\alpha$ diminishes from 1 to $-\cos(\theta_1 - x)$ and $\cos(\theta_1 + \alpha - x)$ diminishes from $\cos(\theta_1 - x)$ to -1. The expression in the brackets has therefore a minimum value $\nless T_1 - (T_2 - T_3)$ or $T_1 - (T_3 - T_2)$ both of which are positive as T_1, T_2, T_3 form the sides of a triangle.

Further, if a_1, a_2, a_3 be the sides of the triangle ABC,
$a_1^2 = a_2^2 + a_3^2 + 2a_2\, a_3 \cos(\theta_1 - x)$ (*i.e.*) $a_1 > a_2 + a_3 \cos(\theta_1 - x)$.
Therefore $T_3(a_1 - a_2) - a_3(T_2 - T_1)$ is positive if
$T_3 a_3 \cos(\theta_1 - x) - a_3(T_2 - T_1)$ is positive *i.e.*, if
$\sin\theta_3 \cos(\theta_1 - x) - (\sin\theta_2 - \sin\theta_1)$ is positive *i.e.*, if
$\sin\theta_3 \cos\theta_1 - (\sin\theta_2 - \sin\theta_1)$ is positive.
This is true. Hence $T_3\, a_1 + T_1\, a_3 > T_3\, a_2 + T_2\, a_3$.
Similarly $T_1\, a_2 + T_2 a_1$ will be greater than the R.H.S. A is thus the centre.

(x_i, y_i) (minima of the second kind). For minima of the first kind the sum of the vectors of magnitude T_i and direction α_i must vanish.[6] In other words it has been assumed that a minimum of the first kind will always exist. The condition given above appears to me to be only a necessary condition; it is not a sufficient condition as has been shown in the cases above.

In para 5, Mr. Subramaniam considers the minimum aggregate travel property of the centre to *fix a suitable* venue for conferences ;* i.e., he equates the mathematical problem to a statistical problem without uttering the necessary words of warning. The factors that determine the suitability of a venue for a conference are numerous and complex; distance is only one of them, sometimes not even an important one. To insure radial travel, aeroplanes may have to be postulated. Even when distance is the only factor the type of mathematical foundation appropriate to the purpose is a matter of taste. Some might feel that all interests were best met by that point which would make the sum of the distances the least (the median);[7] Others might reason that what we needed was the point of greatest concentration of the delegates (the mode).[8] Still others would maintain that the best point to meet would be that which minimised the sum of the squares of the distances that would be travelled by all the delegates if all attended.[9] At all events there would be years of dispute over the appropriateness of any methodology. Much more practical means suffice.

6. Translation by Lotka of Gini and Galvani's article, published in the Journal of the American Statistical Association, 1930, p. 449.

7. This is the view taken by authorities who pay travelling allowance to delegates.

8. This suggested itself to a friend of mine who is not a mathematician.

9. This point of view may be appreciated if we consider the illustration given above: Assume for a moment that Vizagapatam is a suitable venue for a distribution of 647 at Madras, 1161 at Bombay and 1486 at Cuttack; if the 1486 at Cuttack shift to Calcutta they might reasonably expect a corresponding shift of the centre; surely they would be annoyed if they are told that Vizagapatam is still the suitable place.

Reviews

Land Problem of India—By Dr. Radhakamal Mukerjee, M.A., Ph.D, Longmans, Green & Co., Ltd., pages 369. Price 9sh.

The well known scholar, Dr. Radhakamal Mukerjee, has brought out in book form his Readership lectures delivered at the Calcutta University. Their publication is welcome, for in a country like India any new systematic study of this problem in all its bearings is always desirable. The agrarian problems and policies are the most important of all the questions that confront Provincial and Central Governments and many of the difficulties and hardships, of the Indian agriculturists could be eradicated, were proper agrarian reforms carried out. The enunciation of such reforms is all the more necessary, at a time when the agriculturist is overwhelmed by his burden of indebtedness and his inability to offer proper security for credit.

Steadily the proprietory ownership of village land has been passing from the cultivator to the money lender, with a consequent deterioration in production. To overcome this and many other difficulties and abuses the author suggests various reforms which would include a modified state-landlordism. The defects of the present Zamindary System are clearly analysed and a striking suggestion is put forward which would replace the autocratic features by more humane relationship between Landlord and tenant and rehabilitate the village community.

The book consists of 17 chapters which touch on all important points of the land problems of India. The first deals with the origins of land holding and the present position of the Indian peasant. Dr. Mukerjee shows that a considerable degree of unrest already exists among the peasants arising from the abuse of agrarian lands and suggests protective legislation to counteract it. The origins of communal land-ownership and types of Indian villages engage his attention in the next chapter and he proceeds subsequently to examine landlord tenures and the break-up of the village community.

The excessive fragmentation due to agnatic succession and the desire for equality has brought about uneconomical holdings, an evil which cannot be allowed to proceed. The author therefore considers the anti-partition legislation in Europe particularly in Denmark, Russia and Germany in order that similar measures may be adopted in this

country. In chapter VI he deals with the Russian Agrarian revolution, the Soviet decree of the 19th February 1919, which emphasises the transition from private to collective farming, the Russian Revised Settlement of 1922 and the recent advance towards a socialistic rural economy and proceeds to apply the principles underlying the progressive evolution of agrarian developments there to India which has, he believes, a good deal to learn from their measures for educating the peasants, stimulating production and eliminating intermediaries as well as landless rural labourers.

Tenures in Bengal and absentee landlordism are dealt with in Chapters VII and VIII and the defects and reforms of Tenancy occupy a further two chapters.

The author gives a very interesting account of the problems of permanently settled estates and points out the various intermediate tenures between the actual tiller of the soil in Bengal and the Zamindar and how this has brought about the numerous exactions of the middleman which lead to the impoverishment of the tiller. Though the rent has increased from Rs. 400 lakhs in 1793 to Rs. 1,463 lakhs in 1924, the revenue of the state has stood still. The author then points out that the Zamindars have neglected their duty by not carrying out the reforms which were imposed on them when the permanent settlement came into existence. Therefore, they are not entitled to exemption from the taxation of their agricultural incomes and should be made to pay the income-tax.

The concluding portions of the book tackle boldly such all-important topics as "The State as Landlord," agricultural labourers, the landless peasant, agricultural indebtedness, and the food position in famine and normal years. Even the problem of Taxation of agricultural income receives careful consideration from the author.

In this original and stimulating book Dr. Radhakamal Mukerjee has brought together a wealth of first hand information of the greatest value. It is a thought provoking study which should be of the greatest value to politicians, statesmen, socialists and students of the rural economy of India. Prof. Mukerjee must have spent a considerable time in studying the different types of agricultural settlements in India and his suggestions and opinions deserve to receive the deepest consideration and thought from all those who are interested in land reform in India.

It is one of the most valuable books on this subject to appear in recent years, and should find a place in the book-shelves of every economist.

B. V. NARAYANASWAMY.

Arnold and the Grand Style—By Rev. A. J. Boyd, M.A., Oxford University Press. pp., 10, 1934.

The Pastoral Elegy in English—By W. C. Douglas, M.A., Oxford University Press. pp., 18, 1934.

Rev. Boyd and Professor Douglas have embodied in book form their papers read to the Madras Branch of the English Association in October and July of last year. It is heartening to find that the Madras Branch of the English Association is revived and that such interesting papers are read before it.

Rev. A. J. Boyd studies in his paper the use of the phrase, 'grand style,' by Matthew Arnold and examines how far it expresses a conception of permanent value to the critic of poetry. From the 1853 *Preface*, the *Lectures on Translating Homer, the Last Words on Translating Homer* and the essay on *The Study of Poetry* he considers Arnold's definition of the grand style, his grounds for excluding Shakespeare and the common elements Arnold finds, or thinks he finds, in Homer, Dante and Milton by virtue of which they rise to an eminence denied even to Shakespeare. Even before Arnold, Sir Joshua Reynolds, the great painter, uses the term 'grand style' in connection with painting and insists that a painting to be in the grand style must represent the ideal rather than the particular, must be simple with the simplicity of nature, and must express a single, noble and animating conception. The grand style according to Arnold's definition is a kind of nobility arising out of the simple or severe treatment of a serious subject and the best examplars of these two types are Homer and Milton.

But in so far as this definition does not bar the claim of Shakespeare to the grand style it has failed to express Arnold's meaning. What Arnold really means by grand style is a sustained perfection of simplicity or severity ; and on the ground that Shakespeare is not always grand Arnold refuses him grand style honours. Rev. Boyd agrees with Saintsbury in protesting against the excessive and unnatural restriction of this definition and points out the impossibility of there being any single type of grand style. Arnold himself tacitly admits this though he generalises from his own preference for the grave simplicity of Homer and the grave, strenuous, restrained magnificence of Milton. " Indeed there is not one mode of grandeur in poetry, nor two, but many. There is a grandeur of simplicity, and a grandeur of magnificence. There is a grandeur of austerity, and a grandeur of abundance."

Therefore, though Arnold's conception is suggestive and stimulating it is of little permanent value to the critic of poetry ; nay, it may even

do positive harm if it leads us to look for poetic greatness not primarily in the parts but in the whole. Rev. Boyd has set about vigorously to clean the cob-webs of slovenly thought that surround the term 'grand style' and in his very interesting and stimulating paper warns us against unsound doctrines and antiquated ideas.

Professor Douglas restricts himself in his paper to a study of the pastoral element in *Lycidas* and *Adonais*. While the professor admits that to write pastoral poetry in English is to attempt to pour new wine into old bottles he maintains that pastoralism neither mars nor makes an elegy. Though the pastoral elegy is a kind of coterie poetry which cannot convey deep feeling it is an excellent medium for respect and admiration, a beautiful posy of poetry to a dead poet. An artificial product of literary ambition this calls for great skill in the poet. To win this literary Ashes one must play the game according to Sicilian standards ; while Milton shows ease and mastery in his '*Lycidas*,' pastoralism only clogs the speed and cumbers the movement of Shelley's *Adonais*.

At first sight the terms employed in the pastoral elegy—terms like shepherd, oaten flute, Dorian pipe, oaks, rills, fountain Arethuse—may appear outlandish and grotesque ; but the expressions, thoughts, imagery and structure of these poems can be properly understood by a clear study of their Greek and Latin originals. English pastoral elegy owes its origin to Theocritus, Bion and Moschus. *Lycidas* is based on the First Idyll of Theocritus either directly or through Virgil's Tenth Eclogue. *Adonais* owes its spiritual parentage to Bion's *Lament for Adonis* and to Moschus' *Lament for Bion.* These two elegies belong to two different types having two different sources. Professor Douglas next sets himself to explore the course of these two streams of influence.

The origin of Theocritus' pastorals is his desire to escape from the artificial city life of Alexandria (as Professor Gregg points out) by remembering and reliving the pastoral days of his Sicilian boyhood. He wrote of the life of the Dorian shepherds singing their songs by the natural springs of Arethusa, in their broad Doric, amidst the woods and desert caves, willows and hazels of his homeland. Professor Douglas summarises Theocritus' First Idyll and points out that the Sicilian topography and scenery, the nymphs and muses, became a heritage of bucolic poetry. Virgil took it over to Latin and thus set the pastoral vogue in Latin and in English poetry. Briefly reviewing the theme of Virgil's Tenth Eclogue he explains Milton's indebtedness to the Latin poet. Even in Theocritus, allusion was the salt of pastoral poetry and allegory its pepper ; Virgil retains them while Milton fuses his most vital thought

with allegory. In Milton's poem the three main themes are regret, admiration and consolation, and the three mourners, the pastoral countryside, Father Camus and St. Peter, represent poetry, scholarship and the Church. Milton's grief is not very deep and he has no high opinion of King's achievements in poetry or scholarship. But to his eyes King's puritan views are most important and hence the intrusion of Christian religious feelings into the peaceful atmosphere of renascence pastoralism. Though Milton himself is aware of the incongruity in combining classical concepts with Christian ideas St. Peter's denunciation of the hireling shepherds is not a digression but the deliberate culmination of his own poetic design.

The professor next takes up the other stream of influence which results in Shelley's *Adonais.* The *Lament for Adonis* and the *Lament for Bion* being based on the orgiastic grief of the Adonis cult the expression in them is more unrestrained; and Shelley is consequently led into extreme eulogy by the sentimental exaggerations of his Greek originals. After analysing the main structure of the poem the professor shows that the nucleus of thought in the poem is the similarity between the beautiful and fragile Adonis killed by the boar and the delicate and defenceless Adonais mauled by the critics. Hence the tremendous onslaught on the Quarterly critic who condemned the *Endymion* is an artistic gain not a blemish. This paper is a very lucid exposition of a difficult but interesting subject.

I am sure all lovers of English studies will welcome these two papers.

A. C. SUBRAHMANYAM.

நவீனதர்க்கம்: *கோயமுத்தூர்க் கவர்ன்மெண்டு காலேஜ் தத்வசாஸ்திர போதகாசிரியர்* K. R. *அப்பளாசாரியரால் எழுதப்பெற்று அண்ணாமலைப்பல்கலைக் கழகத்தாரால் திருச்சிராப்பள்ளி ஸெயின்ட் ஜோஸப்ஸ் இன்டஸ்டிரியல் ஸ்கூல் அச்சுக்கூடத்திற் பதிப்பிக்கப் பெற்றது*; 1934; *பக்கம்* xviii., 431.

இதுகாறும் நம்மவர் மேல்நாட்டு மொழிகளிலேயே பயின்று வந்த கலைகளில் தமிழ்மொழியில் நூல்களியற்றி, அம்மொழியின் மூலமாகவே அறிவூட்டி, தமிழரின் முன்னேற்றத்திற்காகவுழைப்பது அண்ணாமலைப் பல்கலைக் கழகத்தின் நோக்கங்களில் முக்கியமான தொன்று. இந்நோக்கம் நிறைவேறுமாறு சுமார் இரண்டாண்

டுகள் முன்னர் அக்கழகத்தார் தமிழிலெழுதிய வோர் தருக்கநூலுக்கு 1,000 ரூபாய் பரிசளிப்பதாக விளம்பரஞ் செய்தனர். அப்பரிசுப் போட்டிக்காக எழுதப் பெற்று பரிசளிக்கப்பட்டதே இப்புத்தகம்.

தமிழருக்குத் தருக்கநூல் புதிதல்ல. வடமொழி நியாய நூல்களை யொட்டியோ மொழிபெயர்த்தோ தமிழிலெழுதிய நூல்கள் பலவுள. மேல்நாட்டுத் தருக்கத்திற்கும் நமது தருக்கத்திற்கும் முக்கியாம்சங்களில் அதிக பேதமில்லை. ஆனாலும் நம்மவர்கள் நியாயமென்பதை உண்மையைக் காணவோர் கருவியாகக் கொண்டார்களல்லது உண்மைக் கேற்றதோர் நியாய முறையும், கேவலம் " ஒழுங்குடைமை " யைச் சாதிக்க மற்றதோர் நியாயமுமாக இருதிறப்படுத்தினார்களில்லை. இப்பாகுபாட்டினால் கற்போருக்குச் சிற்சில சௌகரியங்களுண்டெனினும், உண்மை தேர்வோர்க்கு அது இடைஞ்சலாகவே ஆயிற்றென்பது மேல்நாடுகளில் பலகலைகளிலும் அறிவு நெடுநாள் குன்றியிருந்ததையும், பின் செழித்தோங்கியதையும் அவற்றின் காரணங்களையும் ஆய்ந்தோர் நன்குணர்வர். இந்த வித்தியாசத்தையொட்டினதும் பாரிபாஷிகமானதுமான வித்தியாசங்களும் சிலவை உண்டு. இம்மாறுபாடுகளுக்கிணங்கி நமது நூற்களிலில்லாத பிரத்யயங்களுக்கேற்ற பதங்களையமைத்துப் புத்தகமெழுதுவது சிரமசாத்தியமானதே. நெடுநாள் முன்னர் இலங்கைத் தீவிலொருவர் மேல்நாட்டுத் தருக்கநூல் முறையில் தமிழில் ஓர் நூலியற்றியுள்ளார். அந்நூல் **நவீனதர்க்க** வாசிரியர்க்கும் தெரிந்திருக்குமென்று புலப்படுகிறது (20-ம் பக்கம் 4-வது குறிப்பைப் பார்க்க). எனினும் படிப்போர்க்கெளிதில் விளங்கக்கூடாததாலும், மாணவர் மனதைக் கவர்வதின்றி வெருட்டுவதாலும், மேல்நாட்டுத் தருக்கநூலில் கடந்த அரை நூற்றாண்டுக்குள்ளுண்டான மாறுபாடுகளைப் பின்பற்றாததனாலும், நம்முடைய தருக்க சாஸ்திரத்திற்கு இணங்கவைக்காததனாலும், புத்தகமும் வெகுகாலமாய்க் கிடைப்பதரிதாகி விட்டபடியாலும் புதியதோர் புத்தகம் அவசியம் வேண்டியதாயிற்று.

இந் **நவீனதர்க்க** வாசிரியர் பலவாண்டுகளாக மாணவர்களுக்குத் தருக்கநூல் போதித்து வருபவர். சுருங்கச்சொல்லல், விளங்கவைத்தல் முதலிய குணங்கள் அவரிடம் சுபாவமாகவே யேற்பட்டு, நெடுநாள் உபாத்திமைப் பயிற்சியினால் ஸ்திரப்பட்டு அவர் புத்தகத்தில் விளங்குகின்றன. சிற்சில கடினமான விடங்களிற்கூட படிப்போர் மனம் சலியாமல் சுலபமாய் விஷயத்தை யறியும்படி எழுதியிருக்கிறார். இக்காலத்தில் தருக்கநூல் கற்கும் அவாவுடையோர் வெகு சிலர். அவரிலும் புத்திக் கூர்மையுடைய சிலரே நூலை ஊக்கமாய்க் கற்றுப் பயன்படுவது ; மற்றையோர் குருட்டுப்பாடம் போட்டு, ஏதோ ஜாலவித்தைகள் செய்து " மார்க்கு " ப்பெறுவதிலேயே கண்ணாயிருப்பர். இத்தகைய கலையைத் தமிழில் புகட்டுவதானால் முதல் மாணாக்கனும் கடைமாணாக்கனையொப்பானோ வென்ற ஐயம் நிகழக்கூடும். ஆனால் ஸ்ரீமான் அப்பளாசாரியாரது புத்தகத்தைப் பார்க்கும்போது அவ்வித ஐயமொன்றனுக்கும் இடமில்லையென்று புலப்படும். வேறு கலைகளிலும் இம்மாதிரிப்புத்தகங்கள் விரைவில் வெளிவருமானால் தமிழ் மொழியின் அபிவிர்த்திக்கும் தமிழரது முன்னேற்றத்திற்கும் சிறிதும் ஐயமில்லை.

இப்புத்தகத்தில் குற்றங்களில்லாமற் போகவில்லை. ஆசிரியர் அமைத்திருக்கும் பதங்கள் சிலவிடங்களில் பொருத்தமாகவில்லை. உதாரணமாக: "proposition" என்பதற்கு "பிரதிஞ்ஞை" என்ற பதத்தை உபயோகித்திருக்கிறார். நம்மவர் தருக்கநூலில் "பிரதிஞ்ஞை" என்பது ஐந்தவயவம் கொண்ட நியாயத்தில் (five-membered syllogism) முதலாவதவயவமாகும்; பிரதிஞ்ஞையெல்லாம் proposition ஆகலாம்; proposition எல்லாம் பிரதிஞ்ஞையாகாது; "வாக்யம்" என்பதே "proposition" என்பதற்குத் தகுந்த மொழிபெயர்ப்பாகலாம்; ஆனால் நமதாசிரியர் "வாக்யம்" என்பதை "Syllogism" என்பதற்குச் சமான பதமாக உபயோகிக்கிறார்; நம்மவர்கள் நூற்களில் "நியாயம்" அல்லது "பிரயோகம்" என்பதே இதற்கேற்ற பதமாய்க் காணப்படும்; "petitio principii" என்னும் நியாயப்போலி "சித்தசாதன" மாகாது; முன்னையது துணிய வேண்டியதைத் துணிந்ததாகக்கொண்டு மேல் அதையே துணியப் புகும்; இதற்குச் சக்கிரிகை யென்ற பெயரும் நம்மவர் நூற்களிலுண்டு; பின்னையது துணியப்பட்டதையோ ஒத்துக் கொள்ளப்பட்டதையோ துணியப்புகும்; "abstract term" என்பதைக் "குணப்பதம்" என்கிறார்; "பண்புப்பதம்" என்பது அதனினும் மேல்; ஏனெனின், வடமொழியையொட்டிய "குணம், குணி" என்ற வழக்குப்போல். "குணம், முக்கியம்" என்ற வழக்கும் உண்டு; எனவே "குணம்" என்ற பதம் எப்பொருளில் வழங்கப்பட்டதென்றையுறவிடமுண்டு: "பண்பு" என்னும் பதத்திலிந்நிகழ்ச்சியில்லை; அன்றியும் இலக்கண நூலாரும் "abstract noun" என்பதற்குச் சமானமானது "பண்புப்பெயர்" என்றன்றோ கூறுவர்?

இதுகாறும் எடுத்துக்காட்டியது நூலாசிரியர் மீது குற்றங் கூறுவதற்கல்ல, பாரிபாஷிக பதங்களை ஒரு மொழியினின்றும் மற்றொரு மொழியிலமைப்பது மிகுந்தசிரமமான காரியம். தனிப்பட எவர் செய்யினும் திருப்திதரக்கூடியதில்லை. உள்ள கஷ்டங்களை நோக்குங்கால் நமதாசிரியருடைய சமர்த்தை மெச்சிக்கொள்ளவே வேண்டும். ஆயினும் அச்சிடு முன்னர் பல்கலைக் கழகத்தார் இரண்டல்லது மூன்று பண்டிதர்களை ஆசிரியருடன் கூட்டி இப்பதங்களை ஆய்ந்து பொருக்கும்படி நியமித்திருக்கக்கூடும். அவ்வாறு செய்திருந்தால், பிற்காலத்தில் தருக்கநூல், தத்துவசாஸ்திரம் முதலிய எதுவும் எழுதப் புகுவோர்க்கு என்றென்றும் இப்புத்தகம் வழிகாட்டியாயிருந்திருக்கும்.

நூற்பெயரும் நன்றாயமையவில்லை. தருக்கம் நம் நாட்டிற்குப் புதிதல்ல. மேல்நாட்டு தருக்கத்தைத் தழுவித் தமிழிலெழுதுவதும் புதிதல்ல. இரண்டு தருக்கசாஸ்திரங்களையுமிணைத்துப் புதிதாக வொன்றெழுதவுமில்லை; மேல்நாட்டில் நவீனதருக்க மென்று வழங்கி வரும் கணித முறைகளைப்பற்றிய தருக்கமுமல்ல விது. ஆகவே, "நவீனதர்க்கம்" என்பது பரிசுப் போட்டியில் புனைபெயராயமையுமேனும், இந்நூற்கேற்ற பெயராகாது.

பல்கலைக் கழகத்தார் தமிழ் வெளியீடுகளில் இது முதலாவது. இவற்றை ஏன் "vernacular" வெளியீடுகளென்று பெயரிட்டிருக்கிறார்களென்று விளங்கவில்லை

தில்லையம்பலவன் காட்சியில் வைகும் கழகத்தார்க்குத் தமிழன்றி வேறோர் தாய் மொழியுமுண்டோ? அன்றி தெலுங்கு, கன்னடம், துளு முதலிய பாஷைகளிலும் புத்தகங்கள் அவரால் வெளியிடப்படுமோ? அவ்வாறாயினும், அவ்வப் பிரசுரங்களை அவ்வம் மொழித்தலைப்பின் கீழேயே தொகுக்கலாமே! தாய் மொழிப் பிரசுரங்கள் என்று தொகுத்துக் கூறவேண்டிவரினும், "vernacular" *என்பனேன்?* "vernacular" *என்றால் அடிமையர் மொழியல்லவா? இவையெல்லாம் ஓர் குறையாகாவிடினும் தமிழர் முன்னேற்றத்தைக் கருதிய கழகத்தார் கவனிக்க வேண்டியதே. தமிழ்மொழி வெளியீடுகளநேகம் விரைவில் வெளிவருமென்றும் அவைகளில் ஈண்டுக்கூறிய குறைகளுமிராவென்றும் திண்ணமாய் நம்புகிறோம். இம்மட்டில்* நவீனதர்க்க*த்தை வெளியிட்டதற்காக மனமார்ந்த வந்தனத்தையும் கழகத்தார்க்குச் செலுத்துகின்றோம்.*

சே. சு. சூரியநாராயணன்.

The Salaries of Public Officials in India. By D. R. Gadgil, M.A., M.Lit.—Gokhale Institute of Politics and Economics Publication No. 1, Pages 48—Price. Re. 1.

This brochure of Mr. Gadgil is the first of a series of studies to be issued by the Gokhale Institute of Politics and Economics, Poona. In this booklet a survey of the evolution of salaries of Civil Servants in India has been attempted. Mr. Gadgil makes a forceful plea for a radical reform of the scales of salaries because of financial and other considerations.

The universal depression has been responsible for deficit budgets both in the Central Government and in the Provinces, for some years. Apart from this the author feels that the impending change in the government and the probability of the cessation of recruitment from abroad give the best opportunity for the consideration of this question in all its bearings. He divides the subject for discussion into two main parts, *viz.*, 1. the salaries obtaining at present and their evolution in the past (2) the principles that should govern salaries in the future.

In the first part the author reviews the report of Mr. Ricket (1858) of the Public Services Commission under Sir C. Aitchison (1886), the Royal Commission on Public Services in India (1912) and of the Lee Commission. He points out how the high salaries to English officials were first justified on grounds of distance, climate, lack of social amenities, etc.; it was then contended that expenditure could be reduced by

Indianisation and Provincialisation. Even though this was effected later on, no saving was actually effected. The various provincial retrenchment committees recognised this fact but failed to remedy the evil which in the opinion of the author, is due to the fact that investigation of this question has begun from the wrong end. Adjustment should start from a study of the methods of life and standards of living of the large mass of the people and not from the inflated imperial salaries. This view is supported by such eminent writers as Sir Charles A. Elliot who points out that India is the poorest country in the world and yet that the provincial service scales are higher than those of most of the highest posts in the Foreign Governments.

With the help of statistics Mr. Gadgil, proves that in Great Britain, Canada, U. S. A., South Africa and in most other countries a certain relation exists between the earnings of the working classes and those of the salaried and professional classes ; while in India, there is a vast gulf separating these grades. No effort should be spared to bridge this gulf and if our financial house is to be put in order a radical re-adjustment of salaries is an imperative necessity.

This is a scholarly presentment of an interesting subject of no little public importance.

B. V. NARAYANASWAMY.

Swaramelakalanidhi.—By Mr. M. S. Ramaswami Aiyar. Published by Annamalai University. Pages 132. Price Rs. 2|-

To bring out the standard works of the old masters on any subject of interest to Society is a laudable service. The South Indian Music is not merely of abiding interest to all lovers of Indian Arts and Culture, but is a branch of Indian Culture that has been hitherto considered to have attracted no great literature worthy of note within the historic times. To ferret out and publish a work like "Swaramelakalanidhi" with the correct original Sanskrit texts and an accurate English translation is therefore a patriotic work significant of the spirit of the times, and full of good augury for the future of our culture, especially as it appears to be only one of the many treatises on music that still await the earnest efforts of diligent workers in this field.

Mr. M. S. Ramaswami Aiyar deserves the warmest congratulations for his laudable labour of love. His critical introduction to the book reveals alike his fine, masterful study and his great acquaintance with the literature of the Carnatic Music. His love for this South Indian fine art is equalled by his learning in its lore.

Whether Sarangadev's aphorism that ever 'science should only follow art' is sound, and will hold water for all times, and will best conduce to the advancement of music is a matter on which there may be honest differences of opinion. But that this policy may be safely and efficiently worked within wise limits to marked advantage in practice has been more than amply proved by Ramamatya by pressing it to best service in this masterly work of his. His failure to follow up his labours by working inductively on all the available materials, and deducing definitely decisive principles for mela-divisions may be a regrettable fact to note. But he certainly did remarkable and considerable spade work to prepare the field for more industrious and synthetic successors by formulating the twenty melas and stating their intelligible characteristics. If he erred in underestimating and underclassifying the melas of the Carnatic Music in vogue in his time, surely his successors have erred on the other side by over-refining and over-classifying the same unduly into 72 theoretic melas which have no relation whatever to the practice or practicability of the modern music. It is only to be wished that later authors respected the wholesome policy enunciated by Sarangadev and elaborated by Ramamatya in the interest of sound musical practice, and moderated their zeal for more theorising and technical hair-splitting.

Anyway, Mr. Ramaswami Aiyar did well in discussing all these aspects in lucid and luminous language to the common advantage of all students of the South Indian Music. Perhaps I can only add a wish that Mr. M. S. Ramaswami Aiyar adds to our debt by endeavouring to complete his labours by solving the puzzle he has himself found in reference to the patent mistake relating to the notes of 2 out of the 20 melas formulated by the author of "Swaramelakalanidhi." Obviously, there must be some mistake somewhere ; and it should not be insoluble to a student of Mr. Ramaswami Aiyar's critical acumen. It is to be hoped with a little more industry he would unearth emendations or think out correct solutions to evolve the correct system and to present the same in its proper perspective.

The authorities of the Annamalai University have done well in encouraging its publication. They would earn the gratitude of all lovers of our culture by stimulating and seconding further efforts of scholars to enrich the literature of our part of the country both by bringing out all old standard and classic works, and also by producing original works of constructive science and creative art in touch with the life and progress of our people with a view to enrich, unfold, and develop their culture in all its manifold aspects and interests.

S. S. BHARATI.

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ख्यातिवादसङ्ग्रहः ।

(पूर्वतोऽनुवृत्तः)

क. अ. शिवरामकृष्णशास्त्री ॥

अण्णामलैविश्वविद्यालयः ॥

शून्यवादिनस्तु असत एव ख्यातिमभिमन्यन्ते । समर्थयन्ति च तामित्थम्—

असदेव रजतं भ्रमे भासते। बाधकज्ञानेन तथावगमात् । तथाहि—नेदं रजतमिति बाधकज्ञानं पुरोवर्तिनि रजतस्य सत्त्वेऽनुपपद्यमानं तस्यासत्त्वं बोधयति। रजतस्य सत्त्वे हि तन्नैवोदियात् । उद्यद्वा रजतख्यात्या बाध्येत । तस्या यथावद्वस्तुभासकत्वेन प्राबल्यात् । अस्य चातथात्वात् । लौकिकाश्च 'नेदं रजत' मिति रजतस्यासत्त्वमेवावयन्ति । तस्मादसद्रजतम् ।

ये पुनः अन्यत्र सदेव रजतम्भ्रान्तौ भाति इति ब्रुवते ते प्रष्टव्याः—किम्पुना रजतादीनामन्यत्र सत्त्वे प्रमाणम्? भ्रान्तिज्ञानम् वा, बाधकज्ञानम् वा, तयोरनुपपत्तिर्वा, असतो भानायोगो वा । तत्र न तावद्भ्रान्तिः; तस्याः पुरोवर्तितया रजतङ्गाहमानायाः पुरोदेशे तत्सत्त्वसाधकत्वेन अन्यत्र तदसाधकत्वात् । न च बाधकज्ञानम्; तस्य तन्निषेधपरत्वेन तद्विधिपरत्वाभावात् । नापि भ्रान्त्यनुपपत्तिः; तस्या अपि पुरोदेशे एव तत्सत्त्वसाधकत्वात्, तदभाव एव तदनुपपत्तेः । नापि बाधानुपपत्तिः; बाधस्य प्रसक्तिपूर्वकत्वेन बाधाधिकरण एव तस्याः तत्सत्त्वसाधकत्वात्[1] ।

ननु नेदं रजतमिति बाधकबाध्यन्न रजतम्, किन्तु (अन्यथाख्यात्यनुसारेण) तत्तादात्म्यं (आत्मख्यात्यनुसारेण) तद्बहिष्ट्वं वा । युक्तश्चास्यैव बाधः । अन्यथा रजत-

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१. न स्याद्भ्रान्तिस्तया सच्चेद्बोध्यते कात्र बाध्यता ।
ततो बाधादसत्येव सद्धीर्भ्रान्तिरितीष्यताम् ॥
(इष्टसिद्धिः P. 155. Gaekwad's Oriental Series.)

२. बाधोऽपि कल्पयेत्तत्र नर्ते प्राप्तिमसौ भवेत् ।
बाधोऽत एव नान्यत्र न तु बाध्यस्य सत्तया ॥
(Ibid P. 132)

निषेधे तस्य धर्मः तादात्म्यं बहिष्ट्वं वा धर्मिणं विना न स्थातुमलमिति तस्यापि बाधः स्यात् । तथा चोभयबाधनेन गौरवम् । धर्ममात्रबाधे तु धर्मिणो रजतस्य देशान्तरे बुद्धौ वा पर्यवसानम् । बाधज्ञानमपि धर्ममात्रबाधेनापि चरितार्थं भविष्यति । तथाच रजतस्य बाधकज्ञानेनासत्त्वन्न बोध्यत इति चेत्, मैवम्; तादात्म्यमात्रनिषेधे रजतस्य निषेधाभावेन बाधानन्तरमपि तस्य भानप्रसङ्गात् । दूरस्थवनस्पत्योः तादात्म्यभ्रमबाधानन्तरम् 'नायमेकः किन्तु द्वौ वनस्पती' इति यथा । तथा बहिष्ट्वनिषेधेऽपि 'नेदं रजतम् किन्तु आन्तरम्' इति प्रतीत्यापत्तिः । आनुभाविकश्च रजतनिषेध इति लाघवमप्यत्राकिञ्चित्करम् । असतो भानायोगः परमवशिष्यते ।

तत्रैवमपर्यनुयुज्यते । भ्रान्तौ रजतपुरोवर्तिनोरसंसर्गभानन्तावत्सर्वसम्मतं अख्यातिवादवर्जम् । स किं सन्? असन्वेति । आद्ये पक्षे बाधायोगः । द्वितीये असतो भानमङ्गीकृतमेवेति कथमसतो भानायोगः? अनुभवसिद्धञ्च रजतासत्त्वं कथं निह्नूयते?

किञ्च असद्भानानुपपत्त्या कल्प्यमानमपि रजतादिकङ्कुत्र कल्प्यते? किं यत्र भासते तत्रैव, उतान्यत्र? यत्र भासते तत्रैव चेत्, पुरोवर्तिन्येव रजतमभादिति तत्रैव तत्कल्प्यं स्यात्। द्वितीये रजतमेव किमित्यन्यत्र कल्प्यते? न शशविषाणादिकमपि? उभयोरप्यन्यत्राभानस्य तुल्यत्वात् । ननु रजतं कुत्रचिद्भाति, शशविषाणादिकं तु न कुत्रापि इति विशेषदर्शनादिति चेत्, गवि विषाणादिकमपि भात्येवेति शशादिषु तत् कल्प्यताम् । अथ गवि विषाणादिकन्न बाध्यत इति तस्यान्यत्र सत्त्वन्न कल्प्यते । रजतन्तु इह बाध्यते, सत एव च निषेधो दृष्टः, इति तस्यान्यत्र सत्ता कल्प्यत इति चेत्, किं यत्र सत् तत्रैव निषेधः? अथान्यत्र? आद्ये गवि विषाणं सदिति तत्र निषिध्यताम्, कल्प्यताञ्च शशादिषु । द्वितीये

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१. असम्भवि च यावच्च तावत्सम्परिहीयताम् ।
संवेद्याकारसन्त्यागो न भ्रान्तित्वेऽवकल्पते ॥
(विभ्रमविवेकः । श्लो. 3. Madras Oriental Series)

२. भ्रान्तिज्ञेये च बाह्यत्वं बाधकैर्न निरस्यते ।
न गम्यतेऽन्तर्वर्तित्वन्नानिर्वाच्यतया मतिः ॥
(Ibid श्लो. 154.)

३. कल्पनायामपि त्वेवं नासत्ख्यातिविवर्जनम् ।
प्रकारान्तरसंसर्गो नन्वसन्नेव भासते ॥
(Ibid श्लो. 15.)

गवि विषाणस्येव पुरोवर्तिनि रजतस्य सत्त्वेनावगततया निषेधायोगादन्यत्रैव निषेधस्स्यात्, नत्विह। अथान्यत्र सद्रजतमिति इह निषिध्यत इति चेत्, किमिति इह सदिति कृत्वाऽन्यत्र न निषिध्यते? इहापि हि अन्यत्रेव रजतमवगतम्। तथापि निषिध्यते चेदन्यत्रापि निषेधं कः प्रतिबध्नीयात्। अन्यत्र सदेव रजतमिह सदिव भातीतिचेत्, दत्तोत्तरमेतत् अन्यत्र सत्त्वे प्रमाणाभावादिति[१]।

किञ्च रूप्यस्यान्यत्र सत्त्वङ्कथन्तवोपयुज्यते? किं तज्ज्ञानेन? आहो भ्रमस्य सद्वस्तु-विषयकत्वनियमेन? नाद्यः; देशान्तरसत्त्वज्ञानेन पुरोवर्तिभ्रमस्यानुपयोगात्। द्वितीये किमिति रजतसत्त्वैवापेक्ष्यते, न घटादिसत्ता? ननु घटादीनां सत्त्वेऽपि ख्यातेस्तद्विषयत्वाभावेन न तैरुपयोगः। रजतसत्त्वन्तु भ्रमस्य तद्विषयत्वादुपयुज्यते इति तदेवाभ्यर्थ्यते इति चेत्, स्यादेवमुपयोगः, यदि यथा रजतम्भ्रमे भासते तथा तस्य सत्त्वमुपगम्येत। नच तथाभ्युप-गम्यते। अन्यथासच्च रजतम्भ्रमस्याविषय इति को विशेषो घटसत्त्वाद्रजतसत्त्वस्य, येन तदेवापेक्ष्येत। 'सत एवान्यथाभानम्भ्रमः' इत्यङ्गीकारात्तस्य सत्त्वञ्चेदपेक्ष्यते तर्हि पुरोव-र्तिनी सती शुक्तिकैव तामपेक्षां शमयितुमलम् इत्यलं रजतसत्त्वकल्पनाश्रमेण।

कल्पनायाङ्गौरवञ्च[२]। रजतस्य हि बाधप्रतीतिसिद्धमसत्त्वम्। भ्रमस्य सद्वस्तुविषयत्व-नियमसमर्थनार्थं तु सत्त्वन्तस्य कल्प्यते। स चेन्नियमः शुक्तिकयैव समर्थितः, किमर्थं तस्य सत्त्वकल्पनम्। नहि गौरवादन्यत् तस्य फलमस्ति। प्रत्युत विपरीतम्; तस्य सत्त्वे शुक्तिवद्बाधज्ञानेऽपि भानप्रसङ्गात्[३]।

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१. सत्ताञ्चेत्कल्पयेत्ख्यातिरसत्ख्यातेरयोगतः।
यत्र यद्भाति तत्रैव तस्य ताङ्किन्न कल्पयेत्॥
तत्र बाधान्न कल्प्या चेदन्यत्र ख्यात्ययोगतः।
ख्यातिं विनापि चेत्सत्ता कल्प्यते नियमः कुतः?॥

(इष्टसिद्धिः P. 130. Gaekwad's Oriental Series.)

२. असताप्यात्मना भाति सद्रूपेणान्यथा स्थिता।
तथा भानस्य हेतुश्चेत् किं रूप्येणास्ति शुक्तिका॥

(इष्टसिद्धिः P. 135. Gaekwad's Oriental Series.)

३. एकेन सिद्धयोर्भ्रान्तिबाधयोः कल्पना द्वयोः।
न युक्ता शुक्तिवद्रूप्यं सच्चेद्बाधे न भाति किम्॥

(Ibid.)

अपिच असन्न भातीति कथम्? अभाति तस्मिन् भाननिषेधायोगात्। ज्ञाते हि धर्मिणि धर्मः कश्चिद्विधातुन्निषेद्धुञ्च शक्यते, नाज्ञाते। यथा पटेऽज्ञाते तस्मिन्नीलतदभावौ। अतः सद्व्यतिरेकेणासदवश्यं ज्ञातव्यं तस्मिन्भाननिषेधायेति कथमुच्यतेऽसन्न भातीति? उच्यमानं वा "माता मे वन्ध्ये" तिवत्कथं न व्याहन्येत?

ननु असन्न भातीति नासतो भानमात्रन्निषेधामः किन्तु असत्सद्रूपेण न भातीति वदाम इति चेत्, एवन्तर्ह्यन्यथाख्यातेरेव निषेधः स्यात्। अथासत्सद्रूपेण न भाति किन्तु सदेवेत्यर्थादन्यथाख्यातिरपि असत एव निषिध्यते न सत इति चेत्, न; त्वदुक्तदिशा सतोऽप्यन्यथाभानासिद्धेः। नहि सतः सद्रूपेण भानमन्यथाख्यातिः केनाप्यङ्गीक्रियते। ननु सतः सद्रूपेण भानं नान्यथाख्यातिः किन्तु सदन्तरात्मना भानमेवेति चेत्, सदन्तरन्तत् किं सत्? उतासत्? आद्ये सतः सद्रूपेणैव भानमायातमिति कथमन्यथाख्यातिः। द्वितीये एकमेव सत्स्यात् सदन्तरस्यासत्त्वात्। द्वितीयवस्त्वङ्गीकारे च उभयोरप्यसत्त्वं स्यात्। उभयोरपि सदन्तरत्वात्। तथा चासतः सदन्तरस्य सदन्तरात्मना असद्रूपेण भानमन्यथाख्यातिर्वक्तव्या। तच्चासतः असद्रूपेण भानमेवेति कथमन्यथाख्यातिः। अथ स्वरूपेण सतः सदन्तरात्मना भानमन्यथाख्यातिरित्यङ्गीकुरुषे तथापि तयोरन्योन्यात्मतया सत्त्वानङ्गीकारादसत्ख्यातिरपरिहार्या स्यात्।

ननु अत्यन्तासतः कथमिन्द्रियादिभिस्सम्बन्धः? सतोरेव हि सम्बन्धः, नासतोः, सदसतोर्वा। तथाचेन्द्रियासम्बद्धस्य कथमक्षजभ्रमे भानमिति चेत्। भवतो वा सद्रजतवादिनोऽपि देशान्तरस्थरजतस्य कथमिन्द्रिययोगः? दोषादिति चेत्। स किमिन्द्रियान्तरञ्जनयेत्? उत रजतदेशमिन्द्रियन्नयेत्? आद्ये अन्धस्यापि चाक्षुषभ्रमप्रसङ्गः। द्वितीये च चक्षुः किं रजतदेशशुक्तिदेशयोस्सन्ततम्? उत विच्छिन्नम्? नाद्यः; मध्यवर्तिनाम्पदार्थान्तराणामपि भानप्रसङ्गात्। यथा भानुमण्डलेन सन्तन्यमाने चक्षुषि उड्डयमानस्य

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१. नासत्ख्यातीति वाणीयन्नाज्ञातेऽसति युज्यते।
इदमीदृगिति ह्युक्तिर्ज्ञातयोर्धर्मधर्मिणोः॥
सतोऽसन्न विवेकेन गृह्यते चेदसत्कथम्।
तस्मादसन्न भातीति माता वन्ध्येतिवद्वचः॥
(इष्टसिद्धिः P. 137. Gaekwad's Oriental Series.)

२. असदक्षैरसंयोगि कथम्भात्यक्षजभ्रमे।
सदप्यक्षैरियाद्योगं कथन्देशान्तरादिगम्॥
(इष्टसिद्धिः P. 139. Gaekwad's Oriental Series.)

सुपर्णादेः। असन्तत्वे, पुरोवर्तिनी शुक्तिकापि न भासेत। अतः दोषोऽपि सहकरोत्येव चक्षुषः इति वक्तव्यम् यतो दोषसहस्रमपि न सुमेरोस्सन्निधापनायालम्। तथाच देशान्तरस्थमपि रजतन्न चक्षुषा सन्निधत्त इति तुल्योऽयन्दोष आवयोः नैकत्र पर्यनुयोगार्हः। वस्तुतस्तु संवृत्यैव रजतभ्रम इति रहस्यम्॥

अपिच देशान्तरे सदपि रजतादिकङ्किमवयविरूपम्? उतावयवसमुदायरूपमभ्युपगम्यते? नाद्यः; अवयव्यनुपलम्भप्रसङ्गात्। अवयवग्रहणाधीनं ह्यवयविग्रहणम्। न चावयवानां सर्वेषां युगपद्ग्रहणं सम्भवति। इन्द्रियसन्निकृष्टा एव हि पुरोदेशस्था गृह्येरन्। न पश्चाद्भागस्था मध्यभागस्था वा। व्यासज्य वर्तमानानाञ्च संयोगादीनां यावदाश्रयग्रहणमन्तरा ग्रहणन्न दृष्टम्। अवयवी च अनेकेष्ववयवेषु व्यासज्य वर्तमान इति तदवयवानामग्रहे तस्यानुपलम्भ एव स्यात्। किञ्चावयवेभ्योऽवयविनोऽतिरेके तस्मिन् द्विगुणपरिमाणादेरुपलब्ध्या भवितव्यम्। अवयविनः परिमाणस्याधिकस्य सत्त्वात्। तदनुपलम्भाच्च नातिरिक्तोऽवयवी। सूक्ष्मदृष्टीनामपि अवयवव्यतिरेकेण तस्यानुपलम्भाच्च। वृत्त्यनुपपत्तेश्च। अतिरिक्तोऽवयवी स्वावयवेषु वर्तमानः कथं वर्तेत-एकदेशेन वा कात्स्न्र्येन वा? आद्ये कारणावयवव्यतिरेकेणावयवाः स्युः। तच्चानिष्टम्। न हि पटादीनान्तन्तुव्यतिरेकेणान्येऽवयवाः प्रसिद्धाः। अनवस्थाप्रसङ्गश्च। एवमेव तेष्वपि वृत्तिसिध्यर्थमवयवधारायाः कल्प्यमानाया विरामाभावात्। द्वितीये प्रत्यवयवमवयव्युपलम्भप्रसङ्गः, सच प्रत्यक्षविरुद्धः। अवयविबहुत्वञ्च प्रसज्येत। नच गोत्वादिवदेकस्यैवावयविनः प्रत्यवयवं विश्रान्त्यङ्गीकारात् नायन्दोष इति वाच्यम्। तथात्रादर्शनात्। किञ्चैवङ्क्रियाव्यवस्था नोपपद्येत, व्यवस्थिता हि प्रत्यवयवमवयविनः क्रिया, पद्भ्याङ्गमनं, ऊधसा पयोविसर्जनमित्यादिका, सा नोपपद्येत, तस्मिंस्तस्मिन्नवयवे कृत्स्नस्यावयविनो वृत्तौ ऊधसापि गमनप्रसङ्गात्। अतो नावयवी रजतादिः। नापि तदवयवाः; तेषामप्युक्तरीत्या तदवयवेभ्योऽनतिरेकात्। नापि परमाणवः, तेषां सूक्ष्मतया बहुतया च ऐक्यस्थौल्यादिप्रतीतिविषयत्वायोगात्। नापि परमाणुसमूहः; समूहस्य समूहिभ्योऽतिरेकानतिरेकयोः पूर्वोक्तदोषप्रसङ्गात्।

एवम्परमाणूनामपि विकल्पासहत्वम्। तथा हि—परमाणुः किं सावयवोऽङ्गीक्रियेत निरवयवो वा? नाद्यः; सिद्धान्तहानेः। न द्वितीयः; संयोगासम्भवात्। सावयवयोः खलु घटपटाद्योः संयोगो दृष्टः, न निरवयवयोः। निरवयवश्च परमाणुः परमाण्वन्तरेण संयुञ्जानः तस्मिन्नेव लीयेत, तथा च द्व्यणुकादौ परिमाणाधिक्यप्रथिमाद्यभावप्रसङ्गः। किञ्च, परमाणूनां यावत्यो दिशः तावतीभिस्संयोगस्यापरिहार्यतया तत्संख्याकावयवप्रसङ्गः इति परमाणुत्वमेव न स्यात्। तथा च आ ब्रह्माण्डादा च परमाणोर्वस्तुमात्रस्यासत्त्वमेव॥

यदपि आत्मख्यातिवादिनो योगाचाराः बाह्यसत्त्वमनिच्छन्तोऽपि विज्ञानं साकारङ्ग्राह्यग्राहकोभयात्मकं वस्तुसदिच्छन्ति, तदपि न युक्तिमत्। एकस्यैव ग्राह्यग्राह्यकत्वानुपपत्तेः। तथाहि— विज्ञानं साकारमेकन्तत्त्वमिति तदभ्युपगमः। आकारश्च विज्ञानस्य स्वात्मभूतमेवेति स्वात्मैव स्वस्य ग्राह्यं पर्यवसितम्, न ह्येवमन्यत्र दृष्टम्। न चाङ्गुल्यग्रेण तदेव स्पृश्यते। यत्तु प्रदीपः स्वप्रकाशको दृष्ट इति, तदसिद्धम्। घटादेरेव हि प्रदीपः प्रकाशकोऽस्माभिः अभ्युपगम्यते। तस्य ग्राह्यत्वे चक्षुरादेरेव ग्राहकत्वम्, तेषामपि ग्रहणे धीरेव ग्राहिकेति न कस्यापि स्वग्राहकत्वं सम्प्रतिपन्नम्, यद्बलाद्विज्ञानस्य तत्साध्येत। अतो न ग्राह्यग्राहकयोरभेदः। अपिच ग्राहकं विज्ञानङ्ग्राह्यादभिन्नञ्चेत्, ग्राह्यवद्बहिरिदन्तयाऽनुभूयेत, ग्राह्यं वा ग्राहकाभेदादहमिति। नच तथा कदाप्यनुभवः। अतो भिन्नः प्रत्ययः तौ भिन्द्यादेव। अपिच ग्राह्याकारभाने ग्राहकाकारः किं भासते? न वा? आद्ये द्व्याकारभानं स्यात्। ग्राह्यग्राहकयोर्दीपघटयोरिमौ दीपघटाविति यथा। न च तथाऽनुभवोऽस्ति। नीलमिदमित्येकाकारस्यैवानुभवात्। द्वितीये ग्राहकाकारवद्ग्राह्याकारोऽपि न भासेत। तस्य ततो भेदाभावात्। न ह्येकस्य वस्तुनः युगपद्ग्रहणाग्रहणे युक्तिमती। अतो भासमानं द्व्याकारमेव भासेत न वा भासेतेत्येकाकारावभासविरोधो दुष्परिहरः। ननु ग्राह्याकारस्य ग्राहकाकारस्य च भेदोऽस्माकमपि इष्टः। परन्तु ज्ञानत्वेन तयोरभेदोऽपि इति विशेष इति चेत्, मैवम्, उभयानुगतज्ञानत्वसामान्यस्य तव मतेऽभावात्। नच जातिरूपस्य तस्याभावेऽपि अपोहरूपन्तदङ्गीक्रियत एवेति वाच्यम्। ज्ञानव्यतिरिक्तस्य पदार्थस्यासत्त्वं वदतोऽज्ञानस्य पदार्थान्तरस्याभावात्। अज्ञानव्यावृत्तिः खलु ज्ञानत्वम् अपोहरूपम्। तच्चाज्ञानस्याभावेन व्यावर्त्याप्रसिध्या न सिध्यतीति कथमपोहरूपन्तत्।

ननु ज्ञानार्थयोर्भेदे परस्परपरिहारेणापि तौ गृह्येयाताम् गवाश्वाविव। नच तथा गृह्येते। सहैव तु उपलभ्येते। अतस्तयोरभेदोऽङ्गीकार्य इति चेत्, न; ऐक्येऽपि सहोपलम्भानुपपत्तेः। सहोपलब्धिर्नाम साहित्योपलब्धिः। सा चैक्येऽपि न दृष्टेति कथन्तयैक्यं साध्यते। उपायत्वेनापि हि सहोपलब्धिर्गतार्था नैक्यं साधयितुमलम्। अन्यथाऽऽलोकघटयोरपि सहोपलभ्यमानतयैक्यप्रसङ्गः। अथ सहोपलब्धिः एकोपलब्धिः; एवमपि असिद्धिरेव। नहि येनार्थ उपलभ्यते ज्ञानेन, तेनैव ज्ञानमप्युपलभ्यते। किन्तु अन्येनैव तदुपलम्भः, एकस्य ग्राह्यग्राहकत्वानुपपत्तेरित्युक्तम्।

ननु ज्ञानं यदि न गृह्यते, तेनागृहीतेनार्थस्यापि ग्रहो न स्यात्। उक्तं हि— ‘अप्रत्यक्षोपलम्भस्य नार्थदृष्टिः प्रसिध्यती”ति। अतोऽर्थग्रहणमिच्छता ज्ञानङ्गृहीतव्य-

मेवेति चेत्, न; अगृहीतैरप्यक्षैरर्थोपलम्भदर्शनात्। अपिचार्थग्रहार्थं ज्ञानग्रहणमिच्छतः किन्धूमवत्तेनार्थग्रहणमभिप्रेतम्? उत दीपवत्? नाद्यः; अर्थानुमेयत्वप्रसङ्गात्। त्वया च तदनङ्गीकारात्। नान्त्यः; दीपघटयोरिव उभयोरपि ग्रहणप्रसङ्गात्। ज्ञानोत्पत्तेरेव चार्थदृष्टिः सिध्यतीति न तदुपलब्ध्यर्थमपि ज्ञानोपलब्धिरावश्यिकी। अतोऽयुक्तमिदम्—'अप्रत्यक्षोपलम्भस्य नार्थदृष्टिः प्रसिध्यती'ति। यत्पुनरुक्तम् उत्पद्यमानस्य ज्ञानस्य घटादिवज्जडत्वाभावात्प्रतिबन्धकाभावाच्च ग्रहणमावश्यकमिति, तदपि न सम्यक्। नहि प्रतिबन्धकाभावमात्रेण कार्योत्पत्तिः, किन्तु सामग्र्या, ज्ञानोत्पत्तिकाले च सामग्र्यभावात् कथन्तदुपलम्भापादनम्।

किञ्च बाह्यार्थमपलप्य वासनाभेदादेव ज्ञानभेदमङ्गीकुर्वतः वासनाभेदः कथं सिध्यति? ज्ञानभेदादिति चेत्। वासनाभेदाज्ज्ञानभेदः ज्ञानभेदाच्च वासनाभेदः इत्यन्योन्याश्रयताप्रसङ्गः। कथञ्चिदनादित्वेन तत्परिहारेऽपि कथमनयोर्वास्यवासकभावः? युगपत् सतोर्हि कुसुमपटयोर्वास्यवासकभावो दृष्टः। भवन्मते च सर्वस्यापि क्षणिकतया यौगपद्याभावे किङ्केन वास्येत?

एवं वासनासंक्रान्तिरपि न युज्यते। सावयवयोरेव तैलगन्धयोस्तद्दर्शनात्। वासकावयवसङ्क्रान्तिर्हि वासनासंक्रमः। स च निरन्वये विज्ञाने कथं संभवेत्?

अपिच वास्यवासकयोस्सम्बन्धे सत्येव वासना दृष्टा। प्रकृते च तयोः कस्सम्बन्धः? आनन्तर्यं वा, एककालिकत्वं वा? उभयमपि न सम्भवति; चैत्रसन्तानवि-

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१. गृहीतं यदि विज्ञानम्भवेदर्थप्रकाशकम्।
धूमवद्दीपवद्वेति वक्तव्यं यदि धूमवत्॥
भवेदर्थानुमेयत्वं यत्त्वयैव च दूषितम्।
आकारद्वयसंवित्तिविरहाच्च न दीपवत्॥
घटन्दीपञ्च पश्यामीत्यस्ति द्वितयवेदनम्।
नतु ज्ञानेन विज्ञेयञ्जानामीति द्वयग्रहः॥
(न्यायमञ्जरी P. 542. Benares edition.)

२. न चाविप्रतिबन्धेन केवलेन ग्रहो भवेत्।
विशिष्टकारणाभावेऽप्यर्थो नैवानुभूयते॥
(श्लो. वा. P. 320 Benares edition.)

न चाविबन्धमात्रेण प्रतीतिरवगम्यते।
उपायविरहेणापि तदा ज्ञानस्य न ग्रहः॥
(न्यायमञ्जरी P. 543. Benares edition.)

ज्ञानानाम्मैत्रसन्तानविज्ञानवासकत्वप्रसङ्गात्, तेषामनन्तरत्वादेककालवृत्तित्वाच्च। ननु कार्य-कारणत्वं सम्बन्धः, सादृश्यमेव च वासना, पूर्वञ्च विज्ञानमुत्तरविज्ञानं स्वसदृशं जनयत्तस्य वासकमित्युच्यते। उत्तरञ्च वास्यमिति इति चेत्, न, पूर्वक्षणस्य उत्तरक्षणे असत्त्वेन तस्य तज्जनकत्वाभावात्। पूर्वक्षणवृत्तित्वमेव जनकत्वमिति चेत्, यादृच्छिकपौर्वापर्यवतोर्गवाश्व-योरपि जन्यजनकभावप्रसङ्गात्। पौर्वापर्यनियमस्य कारणत्वनियामकत्वन्तु भूयोदर्शनं विना न सम्भवति। तच्च सर्वपदार्थानां क्षणिकत्वाद्भवन्मतेऽचिन्तनीयमेव। द्रष्टुर्दृश्यस्य वा स्थायिनोऽभावात्। सादृश्यं वासनेत्यपि न युक्तम्। समानधर्मान्वयो हि सादृश्यम्। कथं तस्य क्षणिकेषु निरन्वयविनाशिषु सम्भव इति। अपिच सदृशात्सदृशोत्पत्तिरिति वदतां गोज्ञानानन्तरमश्वज्ञानन्न स्यात्। पूर्वस्य उत्तरं प्रति जनकत्वासंभवात्। विलक्षणत्वात्। तन्नियमपरित्यागे च कालान्तरानुभूतगवादेः स्मरणन्न स्यात्; ततः पूर्वं सदृशस्य गोज्ञा-नस्याभावेन उत्तरज्ञाने वासनाभावात्। कालान्तरे जातस्य गोज्ञानस्य च इदानीमभावात्। अथ ज्ञाने नष्टेऽपि वासना न नश्यतीति पक्षः; तर्हि क्षणिकत्वसिद्धान्तहानिः। तत्परिजिहीर्षया वासनाधारास्वीकारे तु वासनातो वासना ज्ञानात् ज्ञानमित्येव सिध्येत्। नतु वासनातो ज्ञानं ज्ञानाच्च वासनेति। अतः सर्वथा वासनाज्ञानयोर्वास्यवासकभावोऽसंभवी। तस्माद्ग्राह्य-ग्राहकाकारमपि विज्ञानम् न वस्तु सत्। अतोऽसतैव संवृत्या सर्वव्यवहारसिद्धिरिति॥

(To be continued)

श्री:

ख्यातिवादसङ्ग्रहः ।

क. अ. शिवरामकृष्णशास्त्री ॥
अण्णामलैविश्वविद्यालयः ॥

कारणं सकलाभीष्टसिद्धीनां विघ्नवारणम् ।
तारणं भवपाथोधेर्वारणास्यमुपास्महे ॥

इह खलु दर्शनानि नास्तिकास्तिकभेदभिन्नानि द्वादश प्रसिद्धानि चार्वाक-सौत्रान्तिक-वैभाषिक-योगाचार-माध्यमिकार्हतानि षडाद्यानि, नैयायिक-वैशेषिक-साङ्ख्य-योग-मीमांसकौपनिषदानि षडपराणि इति । एषां कानिचित् यथायोगमेष्वेवान्तर्भाव्य षडेव दर्शनानीत्यपि केचित्—यथा **हरिभद्रः** षड्दर्शनसमुच्चयकर्ता; एतेषामेवावान्तरभेद-सङ्कलनया द्वादशभ्योऽधिकान्यपीत्यपरे—यथा **माधवाचार्यः** सर्वदर्शनसङ्ग्रहीता । आस्तान्नामैवं दर्शनसङ्ख्यायां विमतिः, विभागस्य विभक्तिृच्छाधीनत्वात् । तत्स्वरूपेषु तु न केऽपि विवदन्ते ।

तथा समेषामेषां इष्टानिष्टप्राप्तिपरिहारोपायप्रदर्शनार्थत्वं सर्ववाद्यभिमतम् । तत्र कीदृगनिष्टन्निवर्तनीयं? किं पुनरिष्टमवाप्तव्यमित्यस्मिन्विषये 'त्रिवर्गोऽपवर्गो वा द्वितीयोऽपि कीदृश' इति विवादे सत्यपि निवर्तनीयं दुःखं अवाप्तव्यं सुखं दुःखाभावो वा इत्यत्र सम्मतिस्सर्वदर्शनकाराणाम् ॥

निवर्तनीयस्य च दुःखस्य हेतुपर्यालोचनायां "अविद्या" इति सर्वतन्त्र-हृदयम् । उक्तं ह्यभियुक्तैः—"दुःखजन्मप्रवृत्तिदोषमिथ्याज्ञानानां उत्तरोत्तरापाये तदनन्तरापायादपवर्गः" इति । तथा "हेयहेतुरविद्या" इत्यादि च । सा चानात्मा-दिषु आत्माद्यभिमानरूपा भ्रान्तिमोहाध्यासविपर्ययादिव्यपदेशभाक् सर्वानर्थबीजं सर्वप्राणिनां निसर्गसिद्धा; यन्निवृत्या सर्वाणि दर्शनान्यर्थवन्ति । उक्तञ्च **भगवत्पादैः**—"तमेतमवि-द्याख्यं आत्मानात्मनोरितरेतराध्यासं पुरस्कृत्य सर्वे प्रमाणप्रमेयव्यवहारा लौकिका वैदिकाश्च प्रवृत्तास्सर्वाणि च शास्त्राणि विधिप्रतिषेधमोक्षपराणि" इति । तस्मात् सिद्धमेतद्भ्रमः सर्वदर्शनकाराणां सम्मतः इति; तदधीनत्वाच्छास्त्रार्थवत्तायाः । एवं सामान्यतस्तत्सि-द्धावपि तदधिष्ठानारोप्यतदीयसंसर्गांशेषु सन्ति मतभेदाः । त इदानीं सङ्गृह्यन्ते । तत्रायं, श्लोकः सम्प्रदायविदां—

"[1]आत्मख्यातिरसत्ख्यातिरख्यातिः ख्यातिरन्यथा ।
तथाऽनिर्वचनख्यातिरित्येतत्ख्यातिपञ्चकम्" ॥

इति । तत्रात्मख्यातिवादिनः बौद्धेषु सौत्रान्तिक-वैभाषिक-योगाचाराः । तदुक्तं **न्यायरत्नावळ्यां**—"[2]तयोर्मते भ्रमस्थले शुक्त्यादौ रजताद्यभावेऽपि विज्ञानरूपमेव रजतादिकं भासते । तत्रैव चेदन्त्वादेस्संसर्गाध्यासः" इति । **भामत्यामपि**—"[3]सौत्रान्तिकनये तावत् बाह्यमस्ति वस्तुसत् । तत्र ज्ञानाकारस्यारोपः । विज्ञानवादिनामपि यद्यपि न बाह्यमस्ति वस्तुसत् तथापि अनाद्यविद्यावासनारोपितमलीकं बाह्यम् । तत्र ज्ञानाकारस्यारोप" इति । अत्र **कल्पतरौ** "मतभेदेन बौद्धानां भ्रमाधिष्ठानमाहे" त्येतद्व्याचक्षाणाः **अप्पयदीक्षिताः**—"[4]**मतभेदेनेति**" बाह्यास्तित्ववादिनोः सौत्रान्तिकवैभाषिकयोः सत् शुक्तिशकलादिकमधिष्ठानम् । तन्नास्तित्ववादिनो योगाचारस्य तु अविद्याकल्पितं तदधिष्ठानमित्येवं मतभेदेनाधिष्ठानमाहेत्यर्थः" इति ।

एतावता व्यक्तमेतत् त्रयाणाममीषां अधिष्ठानांशे विशेषसद्भावेऽपि आरोप्यं ज्ञानाकार एवेत्यात्मख्यातिरेवैतेषामिति । एवं सति **यन्नागेशभट्टैर्लघुमञ्जूषायां** "[5]यद्यप्यन्यथाख्यातिस्सौत्रान्तिकस्ये" त्यभ्यधायि, यच्च **प्रमेयकमलमार्तण्डटिप्पण्यां** "[6]सौत्रान्तिकस्यासत्ख्यातिः वैभाषिकस्यान्यथाख्याति" रित्यभिहितं—तदुभयं ज्ञानाकारस्य रजतस्य, अन्यथा—बाह्यशुक्त्यादिविशेषणतया, असतः—बहिरविद्यमानस्यासत्त्वस्य वा, रजतस्य च ख्यातिरित्येवं योगशक्त्या कथञ्चित् नेयम् । इतरथा परस्परविरुद्धास्तिस्रः ख्यातयः कथमेकस्मिन्मतेऽङ्गीक्रियेरन् द्वे वा ख्याती ? ग्रन्थान्तरविरोधश्च कथं परिह्रियते । सूचितश्चैतत्समनन्तरमेव "[7]बाह्ये शुक्त्यादौ ज्ञानधर्मरजतादेरध्यासः इति तेनाङ्गीकारात्" इति वदद्भिः **नागेशभट्टै**रेव । ननु यद्येवं योगशक्त्यङ्गीकारेण अन्यथाख्यातिः समर्थ्यते सौत्रान्तिकनये, तर्हि इतरत्रापि मतेषु तथोक्तिसम्भवा-

1. यद्यपि अस्य पद्यस्योत्तरार्धं मण्डनमिश्रकृत "विभ्रम विवेके" एव मुपलभ्यते "परीक्षकाणां विभ्रान्तौ विवादात्सा विविच्यते" इति ; तथापि संप्रदायपाठानुसारेणोत्तरार्धः उपरि निर्दिष्टः ।
2. Page 57 Sri Vidya edition.
3. Page 26 Anantakrishna Sastri edition, Nirnayasagar Press, Bombay.
4. Ibid.............
5. Page 267, Choukhamba edition.
6. Page 13, Nirnaya Sagar edition.
7. Manjusha Page 267, Choukhamba edition.

द्विशिष्योक्तिर्न सङ्गच्छते । तथैवोक्तं **सिद्धान्तसिद्धाञ्जने**—" सत्ख्यातेरन्यत्रान्यथाभानस्यावर्जनीयत्वात्, अथवा ख्यातेरन्यथात्वमारोप्यविषयासंसर्गाविषयकत्वमस्तु अख्यातेरप्यन्यथाख्यातावैक्यं विशेष इति " इति । तथा च द्वे एव ख्याती स्यातां नेतराः[1] अपि च **मञ्जूषायां** या ख्यातिस्सौत्रान्तिकस्य सैव तार्किकैरप्यङ्गीकृता इत्यभिहितम् । तथा **प्रमेयकमलमार्ताण्डटिप्पण्यां** सौत्रान्तिकमाध्यमिकावुभावसत्ख्यातिवादिनावुक्तौ । न चैतद्द्वयं सम्भवति, माध्यमिकः सर्वशून्यवादी, सौत्रान्तिकस्तु बाह्याभ्यन्तरार्थसद्भाववादीति कथमनयोर्मते एका ख्यातिस्सम्भवदुक्तिका । तथा सौत्रान्तिकतार्किकयोः नैकख्याति सम्भवः । तस्मादयुक्ता विरुद्धा चेयमुक्तिरुभयत्रापि इति चेत् । अस्त्वेवं ; ' न कश्चिन्नापराध्यती'ति न्यायात् ।

असत्ख्यातिर्द्विधा । सदुपरक्ता तदन्या चेति । तत्राद्या **पूर्णप्रज्ञानुसारिणां**, इतरा माध्यमिकानां येषां शून्यवादिनः इत्यपरं नाम ।

अख्यातिः प्राभाकराणां, साङ्ख्ययोगिनोश्च । तथा च **ब्रह्मानन्दसरस्वत्यः न्यायरत्नावल्यां** साङ्ख्यपातञ्जलमतविवेचनावसरे—" सर्वत्रैव हि भ्रमस्थले विषययोरसंसर्गाग्रहात् संसर्गव्यवहारः । धर्मधर्मिज्ञानयोश्च भेदाग्रहात् ज्ञानैकत्वव्यवहारः । न तु विशिष्टं ज्ञानं अन्यथाख्यात्यनभ्युपगमात् । एवञ्चासंसर्गग्रहेण न कस्यापि बाध इति लाघवम् । अत एव भ्रमस्थले प्राभाकरोप्येवमाहे"त्यवोचन् । [5]**विचारसागरनामके** भाषाग्रन्थेप्येवमेवोक्तम् । यत्तु **नागेशभट्टैः** सदसत्ख्यातिस्साङ्ख्यानामित्यभ्यधायि **मञ्जूषायाम्** । प्रमाणीकृतञ्च " सदसत्ख्यातिर्बाधाबाधाभ्यां " इति सूत्रम् । यच्च **प्रमेयकमलमार्ताण्डटिप्पण्यामु**क्तं प्रसिद्धार्थख्यातिरिति । **तन्न्यायरत्नावलीभामत्यादि**ग्रन्थविरोधादुपेक्षणीयम् । अख्यातौ समानायामपि अस्ति विशेषः सांख्ययोगमतयोरितरस्मात् । प्राभाकरा हि विशिष्टज्ञानमात्रं नाभ्युपगच्छन्ति भ्रमस्थले । साङ्ख्ययोगिनौ तु चाक्षुषादि विशिष्टं ज्ञानमनभिप्रयन्तावपि मानसन्तत्स्वीकुर्वन्ति । तथा च **विवरणे**—" अख्यातिवादिनामपि मानसं

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1. Page 8 Trivandram Sanskrit Series Vol. IV.
2. Manjusha Ibid.
3. Page 13 Nirnaya Sagar edition.
4. Page 57, Sri Vidya edition.
5. Siva Rao's translation, Page 102, Rippon Press, Madras.
6. Page 267, Choukhamba edition.
7. Page 13, N. S. edition.
8. Page 36, Lazarus & Co.

संसर्गज्ञानं संसर्गाभिमानो वा वक्तव्य इत्यभिप्राय" इति । अत्र **तत्त्वेदीपनं**—मानसं ज्ञानं साङ्ख्यानां संसर्गाभिमानः प्राभाकराणामिति अभिप्रायकम् । युक्तञ्चैतत्; अन्यथा हि "विपर्ययो मिथ्याज्ञानमतद्रूपप्रतिष्ठं" इति सूत्रं असङ्गतं स्यात् । मानसस्य तस्य स्वीकारे तूपपद्यतेतराम् ।

अन्यथाख्यातिवादिनो वैशेषिकनैयायिकभाट्टजैनाः । तत्राद्ययोरन्यथाख्यातिरित्यत्र—"अन्यथाख्यातिरिति वृद्धाः" इति **वाचस्पतिमिश्रवचनं**, भाट्टानां तत्त्वे "तस्माद्यदन्यथासन्तमन्यथा प्रतिपद्यते । तन्निरालम्बनं ज्ञानमभावालम्बनञ्च तत्" इति **भट्टवार्तिकं**, जैनानां तथात्वे **प्रमेयकमलमार्ताण्डश्च** प्रमाणानि । यत्तु **अद्वैतचिन्तामणौ** **रङ्गोजिभट्टै**रुक्तं "नापि पारमार्थिकस्यैव रजतस्योत्पत्तिरिति दिगम्बरमतं साधु" इति । तस्येत्थमविरोधस्स्यादपि । द्विविधा हि जैनाः श्वेताम्बरा दिगम्बराश्च । तत्र दिगम्बराणां **रङ्गोजिभट्टो**क्ता पारमार्थिकख्यातिः । श्वेताम्बराणान्तु **प्रमेयकमलमार्ताण्डो**क्तान्यथाख्यातिरिति । बहुज्ञास्तु निश्चये प्रमाणम् ।

तत्र भट्टपक्षे भ्रमस्थले सत्यस्संसर्गो भासते तार्किकनये तु असन्निति तयोर्विशेषः । यथोक्तं **खण्डनकृता**—"[4]विशिष्टरूपे सम्बन्धांशे चान्यथाख्यातिवादिभिरसत्ख्यातेरभ्युपगमा"दिति । **आनन्दपूर्णेन** चेत्थं व्याख्यातं "इदंरजतयोस्तादात्म्यं भ्रमविषय इति भट्टपक्षे विशिष्टांशे, रजतत्वेदमंशयोः समवायो भ्रान्त इति तार्किकमते संसर्गांश इत्यर्थ" इति । **अद्वैतसिद्धा**वपि "तार्किकैरप्यसतः संसर्गस्य भानाङ्गीकारेण तेषामप्येवमापद्येतेति वाच्यं" इति । **वृत्तिप्रभाकरनामके** भाषाग्रन्थे "न्यायवाचस्पतिमते भ्रमेऽसतस्संसर्गस्य भानम्" इत्यभिहितम् । केषाञ्चित्तु तार्किकाणां संसर्गोऽपि सन्नेव भासते इति मतान्तरमपि समर्थितं **अद्वैतसिद्धा**वेव ।

1. Page 148, "चाक्षुषायथार्थज्ञानाभावेऽपि मानसमयथार्थज्ञानमख्यातिवादिनाऽङ्गीक्रियते । देहादावनात्मन्यात्मबुद्धिरविद्येति सांख्योक्तेरित्यर्थः" इति । "प्राभाकरेणापि संसृष्टव्यवहारानुपपत्त्या संसर्गज्ञानमङ्गीकरणीयमित्याह" इति च ।
2. Sloka vartika Page 245 stanza 117, Choukhamba edition.
3. Page 47, Saraswati Bhavana texts.
4. खण्डन खण्ड खाद्य 1331, Choukhamba Sanskrit Series.
5. Ibid Page 1932, Same edition.
6. Page 645, Anantakrishna Sastri edition, N. S. Press.
7. P. P. 365-6, Kuppusami Raja's translation, Rippon Press, Madras.
8. Page 645, Anantakrishna Sastri edition.

अनिर्वचनीयख्यातिवादिनस्तु अद्वैतिनः शाङ्करीयाः। तथा च **भामत्यां**[1] "तस्मान्न सत्, नासत्, नापि सदसत्। किन्त्वनिर्वाच्यं मरीचिषु तोयमास्थेयं" इति।

एतच्छ्लोकानुक्ता षष्ठी काचित्सत्ख्यातिर्नाम विशिष्टाद्वैतिनाम्। अस्याश्च नात्यन्तमख्यातिमताद्भेदः। उभाभ्यामपि भ्रमानङ्गीकारात्। विशेषस्तु प्राभाकराणां भ्रमस्थले रजतस्य स्मरणं। एतेषां शुक्तावेव विद्यमानस्य सत्यस्य तस्यानुभव इति। यथाभिहितं **सिद्धान्तसिद्धाञ्जने**[2]—"अख्यातिमतादत्र मन्त्रार्थवादादिप्रामाण्योपगमात् औपनिषदं त्रिवृत्करणं प्रतिनिधिन्यायञ्चोपजीव्य निर्वाहः, न तु भेदाग्रहमात्रमेवेति विशेषः," इति॥

भट्टभास्करमतेप्येतादृशी ख्यातिरिति **लघुचन्द्रिकाया**[3] अवगम्यते। उक्तं हि तत्रैवं—"भट्टभास्करमते शुक्तिरूप्यादेः सत्यस्य शुक्त्यादावुत्पत्तिस्वीकारा"दिति॥

प्राभाकरसम्मताख्यातेरन्या काचिदख्यातिः **प्रमेयकमलमार्ताण्डे**[4] व्यवहृता। विवेचिता च सा इत्थं "तथाहि—जलावभासिनि ज्ञाने तावन्न जलसत्ताऽऽलम्बनी भूताऽस्ति। अभ्रान्तत्वप्रसङ्गात्। जलाभावस्त्वत्र न प्रतिभात्येव तद्विधिपरत्वेनास्य प्रवृत्तेः, अत एव मरीचयोऽपि नालम्बनं, तत्त्वे वा तद्ग्रहणस्याभ्रान्तत्वप्रसङ्गः। तोयाकारेण मरीचिग्रहणमित्यप्ययुक्तं तदन्यत्वात्। न खलु घटाकारेण तदन्यस्य पटादेर्ग्रहणं ततो निरालम्बनं जलादिविपर्ययज्ञानम्" इति। नेयमसत्ख्यातिः, तस्याः पृथगुक्तेः। नापि प्राभाकरीयाऽख्यातिः, प्रक्रियाभेदात्, तस्या अपि स्मृतिप्रमोषनाम्ना पृथगुक्तेश्च। अतः विलक्षणेयमख्यातिः कस्येति न निर्दिष्टा ग्रन्थे॥ तदीयटिप्पण्यान्तु एतद्वादी चार्वाकः इति लिखितमस्ति। अतो यावद्बाधदर्शनं चार्वाकाणामियमख्यातिरिति तद्बलाद्वक्तुं शक्यते।

तदित्थं तत्तन्मतसम्मताः ख्यातयो निर्दिष्टाः। अथ तत्तद्वादिनामाशयविशेषं तत्स्वरूपञ्च सङ्ग्रहेण प्रदर्श्यते।

तत्र सौत्रान्तिकादिबौद्धमतत्रये ज्ञानं साकारं आद्ये साकारस्य विज्ञानस्य बाह्योऽर्थो ग्राह्यः परन्तु सोऽनुमेयः। वैभाषिकमते तु योग्यतानुसारेण प्रत्यक्षोऽनुमेयश्च

1. Page 23, Anantakrishna Sastri edition.
2. Page 11, Trivandram Sanskrit Series, Vol. IV.
3. Page 33, A. K. Sastri edition.
4. Page 13, N. S. Press Bombay.

बाह्यः, नत्वनुमेय एव। योगाचारस्य तु मते विज्ञानाकार एव ग्राह्यः सर्वज्ञानानां, बाह्यार्थमात्रस्यासत्वादिति विशेषः परस्परमेषां। तत्र इत्थं विज्ञानसाकारतामुपपादयन्ति सौत्रान्तिकाः—यस्य निराकारं विज्ञानं बाह्यविषयकं स पर्यनुयोक्तव्यः बाह्योऽर्थो विषयीभवन्निराकारस्य किं सत्तामात्रेण भवेत्? अथ कारणत्वेन? उत ज्ञानाहितफलाधारत्वेन? न तावत्सत्तामात्रेण विषयत्वं, बाह्यस्य सर्वस्य सत्वाविशेषात् सर्वं सर्वस्य विषयभावमुपेयात् इति सर्वसर्वज्ञताप्रसङ्गात्। असतोऽपि विज्ञानविषयत्वेन सत्ताया विषयतानियामकत्वाभावाच्च। नापि कारणत्वेन, चक्षुरादीनामपि ज्ञानकारणत्वेन विषयतापातात्। असतोऽकारणत्वेन तत्वानापत्तेश्च। किञ्च भावमात्रस्य क्षणिकतया कारणस्यार्थस्य कार्यविज्ञानकालेऽविद्यमानतया वर्तमानावभासि विज्ञानं न स्यात्। क्षणिकत्वञ्चार्थानामन्यत्र साधितम्॥ नन्वस्तु विज्ञानाहितफलाधारोऽर्थो विषय इति चेत्। तत्र वक्तव्यं—किं पुनर्विज्ञानेनार्थे जन्यत इति। प्राकट्यमिति चेत्—न; तस्य शुक्लादिवदर्थधर्मस्य सर्वपुरुषसाधारण्यप्रसङ्गात्। न च ज्ञानाहितमर्थधर्मः प्राकट्यं ज्ञानवन्तं प्रत्यसाधारणमेव। यथा द्वित्वादिकमर्थधर्मो यदीयापेक्षाबुद्धिजनितं तं प्रत्यसाधारणमिति वाच्यम्। यतः समुन्मीलितलोचना अपि द्रष्टारः नार्थमिव बाह्यं तद्धर्मं प्राकट्यं नाम समीक्षन्ते। अपि चाव्यापकमिदं, सन्ति ह्यतीतानागतविषयाणि विज्ञानान्यनुमानादिजनितानि। न चैतान्यर्थे फलमादधीरन्, अर्थानां तदानीमसत्वात्। न हि सम्भवति असन् धर्मी धर्मस्तु तस्य प्रत्युत्पन्न इति। अथ स्वकारणात्तादृशशक्तिमदेव विज्ञानमुत्पद्यते, यया कश्चिदेवास्य विषयो भवति न सर्व इति चेत्—किमस्याश्शक्यं, अर्थ इति चेत्। न तावदयं निर्वर्त्यः, वैपरीत्यात्; अर्थेन हि ज्ञानमुत्पाद्यते न ज्ञानादर्थः तथात्वे वा सर्वस्य सत्यसङ्कल्पतापातात्। न च विज्ञानेन किञ्चिदाधीयतेऽर्थे, येन विकार्यादिः स्यात्। नाप्यन्यः कश्चित्सम्बन्धः विषयतानियामकः अस्ति, तस्यानिरूपणात्। तथाहि—न तावत्संयोगः ज्ञानार्थयोस्सम्बन्धः अद्रव्यत्वात् ज्ञानस्य। नापि समवायः, अनभ्युपगमात्। तस्मान्निराकारं विज्ञानं न बाह्यं गोचरयितुमीष्टे इति साकारमेव विज्ञानमेषितव्यम्। तथाच नीलाद्याकारं विज्ञानं नीलादिकं गोचरयेत् सारूप्यात्। स चाकारः विज्ञानस्य कादाचित्क एव; सदातनत्वे सुषुप्तावपि विषयभानप्रसङ्गात्; स च निर्हेतुकत्वेऽनुपपन्नः इति बाह्यार्थ एव तद्धेतुरिति तत्सिद्धिः। परन्तु विज्ञानकाले तस्यासत्वान्न स विज्ञानस्य विषयः। किन्तु तत्समर्पिताकारा एव वर्तमाना विज्ञायन्ते। इत्थञ्च वर्तमानावभासत्वमुपपद्यते। बाह्यार्थस्य तु ग्राह्यत्वव्यवहारः तत्र स्वाकारसमर्पणादेव। तथाचोक्तं—

1. *See* Thattvasangraha of Santa Rakshita.

" भिन्नकालं कथं ग्राह्यमिति चेद्ग्राह्यतां विदुः ।
हेतुत्वमेव तद्युक्तं ज्ञानाकारार्पणक्षमम् ॥

इति ॥ न चैवं विज्ञानानां प्रवर्तकत्वानुपपत्तिः, प्रवृत्तिविषयोपदर्शकत्वं हि प्रवर्तकत्वं । न हि बाह्यविषयोपदर्शकत्वमस्य, बाह्यस्य तदानीमविद्यमानत्वात् । न ह्यान्तरः पुरुषप्रवृत्तिविषयः इति वाच्यम् । द्विविधो हि विषयो विज्ञानस्य—ग्राह्यः अध्यवसेयश्च । तत्र ग्राह्यः बाह्यक्षण एकः, अध्यवसेयस्तु सन्तानः, तथा च क्षणस्यातीतत्वेपि सन्तानः प्रवृत्तिविषयः स्यात् । अतो नोक्तदोषः । तथा च यत्र सन्तानो बाह्योऽर्थक्रियाक्षमः विद्यते तत्र संवादात्प्रामाण्यम् । यत्र तु शुक्तिरूप्यादिभ्रमस्थले बाह्यसन्तानोऽर्थक्रियाकारी न विद्यते तत्र ज्ञानाकार एव ग्राह्यः न तु बाह्यं आपणस्थं रूप्यादि, विप्रकर्षात् । उक्तरीत्या ज्ञानस्य तदाकारतां विना तद्ग्रहणायोगाच्च । ततश्चावश्यकल्प्यत्वात् विज्ञानाकारस्यैव रजतस्य शुक्त्यादौ भानं इति ॥ वैभाषिकास्तु उक्तरीत्या ज्ञानस्य साकारत्वं सिद्ध्यतु तावत्; बाह्यस्य पुनरर्थस्य कुतो न प्रत्यक्षत्वं? अविद्यमानत्वादिति चेत् कथन्तर्ह्यसता स्वाकारः समर्प्यते विज्ञाने? । न हि दर्पणसन्निधौ असन्देवदत्तः स्वाकारन्तत्रादधानो दृष्टः । अर्थनिरपेक्षस्य विज्ञानस्य साकारस्य चेदुत्पत्तिं ब्रूयाः, माध्यमिकत्वं प्रकटयेस्तदा । तस्मादर्थनिमित्तं साकारत्वं विज्ञानस्याभ्युपगच्छताऽवश्यमर्थो विज्ञानकालेऽङ्गीकार्यः इति कथमविद्यमानत्वन्तस्य, येन सोऽप्रत्यक्षस्स्यात् । तस्माद्यथार्हं केचित्प्रत्यक्षाः केचिदनुमेया इत्यातिष्ठन्ते । भ्रमस्थले तूक्तरीतिरेषामपि ॥

तदेतद्बाह्यार्थसत्वमसहमानो विज्ञानवादी इत्थं समुज्जृम्भते—न बाह्यमस्ति वस्तुसत् । विज्ञानमात्रात्साकारात् सर्वव्यवहारोपपत्तेः । तथाहि—नीलाकारमेकं प्रतिभासते स चाकारः ज्ञानस्यैव वा स्यादर्थस्य वा बाह्यस्य, नोभयोः; तदाहि नीले इति स्यात् । उभयोराकारयोर्भानात् । नतु नीलमिति ; तस्मादाकारः अन्यतरस्य धर्मो भवतु किं ज्ञानस्य स्यात् उतार्थस्य बाह्यस्येति विमर्शे आद्य एव पक्षस्साधीयान् । अर्थो हि साकारः कल्प्यमानः जडतया न प्रकाशेतेति तत्प्रकाशनाय विज्ञानमपि साकारमवश्यं कल्पनीयं ; तथा च गौरवम् । ततो बिभ्यद्यदि बाह्यमर्थं साकारं स्वप्रकाशं ब्रूयास्तर्हि सिद्धन्नस्समीहितं एक एव ग्राह्यग्राहकोभयात्मकः सन्, अन्यत्सर्वमसत् इत्यस्मत्पक्षसिद्धेः । नाममात्रेण अर्थे विशेषाभावात् । अथ विज्ञानस्य चिन्मात्रस्य विना बाह्यैरर्थैः कादाचित्को

1. Slokavartika Tika of Partha Sarathi P. 283, Choukhamba Sanskrit Series.

नीलमिति ग्राह्याकारावभासः कदाचिदहमिति ग्राहकाकारावभासश्चानुपपद्यमानः अर्थान्बाह्यान्कल्पयेदिति मन्यसे तदपि मनोरथमात्रं, यतोऽनादौ संसारे विचित्राभिः ग्राह्यग्राहकाकारबुद्धिजन्याभिर्वासनाभिः जायमानमेव विज्ञानं ग्राह्यग्राहकाकारशबलं जायत इति तत एव वैचित्र्योपपत्तौ बाह्यार्था नापेक्ष्यन्ते । यथाहुः—

" [1]अविभागोऽपि बुद्ध्यात्मा विपर्यासितदर्शनैः ।
ग्राह्यग्राहकसंवित्तिभेदवानिव लक्ष्यते ॥" इति ।

ननु बाह्यार्थकल्पनागौरवभयाद्वासनाश्शरणीकुर्वतोऽपि विज्ञानव्यतिरिक्तवासनाभ्युपगमेन घट्टकुटीप्रभातन्यायेन गौरवपिशाचिकावेशः दुष्परिहर एवेति चेन्न । बाह्यार्थवादिनामपि साधारण्यात् । अवश्यं हि वासनाः भवद्भिरप्यङ्गीकार्याः विज्ञानशक्तिरूपाः । ताभिर्विना व्यवहारस्य दुरुपपादत्वात् । तथा चार्थवासनोभयकल्पनापेक्षया वासनामात्रस्य शक्तिरूपस्य कल्पनं लघीयः । धर्मिकल्पनातो वरं धर्मकल्पनेति न्यायात् । अभ्युपगम्य चेदमुक्तं वासनानां व्यतिरेकं विज्ञानेभ्यः । वस्तुतस्तु विज्ञानव्यतिरिक्तवस्तुमात्रासत्ववादिनो मम मते न वासना नाम सन्ति भिन्नाः, विज्ञानान्येव तु पूर्वपूर्वाणि वासनाः इति न कोऽपि दोषः । अपि च विज्ञानं बाह्यमर्थं कथं गृह्णीयादिति वक्तव्यं, सत्तामात्रेण वा हेतुत्वेन वा ज्ञानाहितफलाधारत्वेन वा न तद्ग्रहणसम्भव इत्युक्तम् । सारूप्यात्तद्ग्रह इति चेत्—किं सर्वात्मना सारूप्यमपेक्षितं, उत यथाकथञ्चित् । नान्त्यः, प्रमेयत्वादिना सर्वसारूप्यात् सर्वविषयकत्वापत्तेः । नापि प्रथमः, विज्ञानस्यापि जडत्वापत्तेः, सर्वथा सारूप्यं हि अर्थेन विज्ञानस्य जडत्वेन विना न सम्भवति । तदुक्तं—

" [2]एकदेशेन सारूप्ये सर्वः स्यात्सर्ववेदकः ।
सर्वात्मना तु सारूप्ये ज्ञानमज्ञानतां व्रजेत् ॥

इति । न च तत्सारूप्यतदुत्पत्तिभ्यां ग्रहणं तदाहि न सर्वविषयकत्वप्रसङ्गः इति वाच्यम् । धारावाहिकज्ञानेषु पूर्वं प्रत्युत्तरस्य विषयत्वापत्तेः । उत्तरज्ञानस्य पूर्वज्ञानसारूप्यात् तदुत्पत्तेश्च । अपिच अर्थनिमित्तं साकारत्वं विज्ञानस्य कथमिति वक्तव्यम् । नह्यर्थाकार एव विज्ञानस्य स्यात्, अन्यस्यान्यधर्मतानुपपत्तेः, प्रमाणाभावाच्च । नाप्यर्थः स्वीयं प्रतिबिम्बं ज्ञानेऽर्पयतीत्ययं पक्षः साधुः । भिन्नदेशयोरसन्निकृष्टयोस्तदसम्भवात् ।

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1. Slokavartika Tika of Parthasarathi Misra P. 272.
2. Slo. Var, Tika of P. Misra Page 275.

न च विषयत्वं सम्बन्धः विषयत्वेनाकारसिद्धिः तत्सिद्ध्या चार्थस्य विषयत्वम् इत्यन्योन्याश्रयात् । अपिच दिवा चन्द्ररहितं जलमुपलभमानः रात्रौ च खे चन्द्रं पश्यन् जले चन्द्रं दृष्ट्वा प्रतिबिम्ब इति निश्चिनोति । नह्येवमर्थरहितं विज्ञानं तदसबद्धश्चार्थोऽनुभूयते, येनार्थप्रतिबिम्बं ज्ञाने स्यात् । ज्ञानमेव तूत्पद्यमानं साकारमनुभूयते इति कोऽर्थोऽर्थेनास्य । नचोत्पद्यमानं ज्ञानं न स्वयमनुभूयते किन्तूत्पन्नमर्थाहिताकारविशिष्टं अन्येनानुभूयत इति वाच्यम् । मानाभावात्; द्वेधा हि वस्तुनः अप्रकाशस्स्यात् स्वयंम्प्रकाशस्य सतः प्रकाशकापेक्षया प्रकाशरूपस्य सतः प्रतिबन्धकसद्भावात् वा । न चैतद्द्वयम्प्रकृते सम्भवति । विज्ञानस्य स्वप्रकाशस्य प्रकाशापेक्षाभावात् । परप्रकाश्यत्वे चानवस्थापातात्, अस्वप्रकाशस्य परप्रकाशकत्वासम्भवात्; प्रदीपादिर्हि स्वयम्प्रकाशमान एव घटादीनर्थान्प्रकाशयन् दृष्टः । तस्मात्स्वयम्प्रकाशस्य न प्रकाशान्तरापेक्षमग्रहणं, नापि प्रतिबन्धात्; नह्युत्पद्यमानं सर्वं प्रतिबद्धप्रकाशमेवोत्पद्यत इत्येषाऽनुभवानुरोधिनी कल्पना । अतः उत्पद्यमानमेव ज्ञानं गृह्यते चेदर्थाधीनाकारं प्रागर्थसम्बन्धान्निराकारमनुभूयेत । नचानुभूयते । तस्मात्साकारं विज्ञानं स्वेनैवानुभूयते स्वमेवानुभवति, न बाह्यमर्थम् । तदुक्तं—

"नान्योऽनुभाव्यो बुद्ध्यास्ति तस्या नानुभवोऽपरः ।
ग्राह्यग्राहकवैधुर्यात्स्वयं सैव प्रकाशते ॥"

इति । अपि च सहोपलम्भनियमादपि ज्ञानव्यतिरेकिणोऽर्थस्याभावः । सर्वो ह्यर्थो ज्ञानेनैव साकमनुभूयते । न चैतदर्थज्ञानयोर्भेदे सत्युपपद्यते गवाश्वयोः परस्परं भिन्नयोर्नियतसहोपलम्भादृष्टेः । अपि च स्वाप्नादिज्ञानानां न बाह्यार्थविषयकत्वं संभवति, अत्यन्ताननुभूतस्यानुपपद्यमानस्यापि छिन्नस्वशिरसः भूतलादौ स्थितस्य स्वप्ने दर्शनात्, न हीदृगर्थो बहिः संभाव्येतापि, अतः ज्ञानाकारस्यैव तत्र भानं अकामेनाप्यभ्युपगन्तव्यं भवति तदैकरूप्याय जाग्रत्ज्ञानेष्वप्येवमेव कल्प्यतां किं वैरूप्येण । किञ्च, तिष्यः तारका, नक्षत्रमित्येकस्मिन्नपि विरुद्धानां लिङ्गानां कथं समावेशः तथा एकस्यामेव योषिति परिव्राट्कामुकशुनामामिषसुन्दरीभक्षबुद्धयो यथाक्रमं जायमानाः कथमर्थस्य एकरूपत्वे उपपद्येरन्? ज्ञानाकारस्य विषयत्वे तु तेषां भिन्नज्ञानगततया भेदेन सुतरामुपपद्यन्ते तस्माद्विज्ञानं साकारमेकं तत्वमिति ॥ अस्मिन्मतेऽपि उक्तरीत्या भ्रमस्थले आत्मख्यातिरेव । ननु एवं सति नेदं रजतमिति बाधकप्रत्ययः कथमुपपद्यताम्? रजतस्यान्तरस्य बाधानन्तरमपि विद्यमानतया तन्निषेधायोगात् इति चेत्—न; अन्यथोपपत्तेः । तथाहि—यद्वस्तु यादृशमनुभूयते तत्तादृशमेवोपेतव्यमनुभवशरणैः । अन्यथात्वं पुनरस्य बलवता बाधकप्रत्ययेन ।

एवञ्च नेदं रजतमिति बाधकबाध्यं किं रजतं तस्य इदन्ता चेत्युभयं ? उतान्यतरत् ? इति विषये लाघवादन्यतरबाध एव कल्प्यः तत्रापि न तावद्धर्मि रजतं बाध्यम् किन्तु तस्य धर्मः इदन्तैव, धर्मिबाधापेक्षया धर्मबाधस्य ज्यायस्त्वात् तावतैवास्य बाधकप्रत्ययस्यापि चारितार्थ्यात् (१) रजतन्तु बहिष्ठ्वरूपस्य इदन्त्वस्य बाधादर्थत आन्तरं पर्यवस्यतीति ।

तदेवं निरूपिताऽऽत्मख्यातिः ।

१. एकदेशापबाधेन कल्पमाने च बाधके ।
न सर्वबाधनं युक्तमिति न्यायविदः स्थिताः ॥

(विभ्रमविवेकः)

॥ श्रीगुरुभ्यो नमः ॥

॥ शक्तिविमर्शः ॥

॥ वे. सुब्रह्मण्य शास्त्री ॥

॥ अण्णामलैविश्वविद्यालयः ॥

सर्वेऽपि स्वाभिमतमर्थं परान्बोधयितुं शब्दान्प्रयुञ्जते । तेभ्यश्च श्रोतारः वक्तृभिमतं वाक्यार्थमवगच्छन्ति । वाक्यार्थश्च पदार्थसंसर्गः । तस्य ज्ञानं अनुमितिः, उत शाब्दबोधात्मकविलक्षणप्रमितिरित्यत्र विवदन्ते तीर्थकराः । तथाहि । वैशेषिकाः "एते पदार्थाः, मिथस्संसृष्टाः, आकांक्षादिमत्पदकदम्बोपस्थापितत्वात्" इत्यनुमितिरूपं वाक्यार्थज्ञानम् । विलक्षणप्रमाया अभावाच्च न शब्दः प्रमाणान्तरमिति वदन्ति । अनुमितिकारणानां व्याप्तिज्ञानादीनामभावेऽपि वाक्यार्थज्ञानोत्पत्त्या वाक्यार्थज्ञानं नानुमितिः । किंतु शाब्दबोधात्मकविलक्षणप्रमितिरिति तत्करणं शब्दः प्रमाणान्तरमिति नैयायिका मन्यन्ते । तथापि पदैः पदार्था उपस्थाप्यन्ते इत्यत्र न कोऽपि विवादः । पदानि शृण्वतां सर्वेषां न पदार्थोपस्थितिर्जायते । अपितु केषांचिदेव । अतश्च ज्ञायते पदपदार्थयोः कश्चन संबन्धोऽस्ति । ये तं संबन्धं जानते, तेषां हस्तिनो दर्शनेन हस्तिपालकस्य स्मरणमिव, एकसंबन्धिनः पदस्य ज्ञानेन अपरसंबन्धिनोऽर्थस्य स्मरणं जायते नेतरेषामिति । यद्यपि पदश्रवणकाले न संबन्धज्ञानं, तथापि यदाकदाचिज्ज्ञात-संबन्धज्ञानजन्यसंस्कारोद्बोधे सति पदज्ञानेन अर्थस्मरणं जायते । सच पदपदार्थ-योस्संबन्धः किंरूप इति विचार्यते ॥

अत्र नवीनवैयाकरणाः—

पदपदार्थयोः वाच्यवाचकभावापरपर्यायः कॢप्तपदार्थातिरिक्तः संबन्धः । सैव शक्तिरित्युच्यते । नच वाच्यवाचकभावाख्यस्य अतिरिक्तसंबन्धस्य कल्पनामपेक्ष्य कॢप्ता "इदं पदं एतदर्थबोधकं भवतु" इत्याकारिका ईश्वरेच्छैव शक्तिरस्त्विति वाच्यम् । तस्याः पदपदार्थसंबन्धरूपत्वासंभवात् । तथाहि—

१. प्रयोजकवृद्धो घटमानयेति ब्रूते। तच्छ्रुत्वा प्रयोज्यवृद्धो घटमानयति। तच्च पश्यन्व्युत्पित्सुर्बालः, कार्यताज्ञानादेव प्रवृत्तिर्भवति यथा मम, प्रयोज्यवृद्धस्यापि कार्यताज्ञानमस्ति, यतस्स घटानयने प्रवर्तते, तस्य ज्ञानं च शब्देनैव जातं, कारणान्तरानुपलंभात्, अतश्शब्द एव बोधकारणं, असंबद्धस्य कारणत्वं न संभवति, तथा च शब्दार्थयोः संबन्धं विना शब्दस्य अर्थबोधकारणत्वमनुपपन्नमिति शब्दार्थयोस्संबन्धं कल्पयति। यदि बोधकत्वेन भगवदिच्छैव संबन्धः तदा तस्य संबन्धस्य ज्ञानं न जायेत। संबन्धस्य बोधजनकत्वघटितत्वात्, तस्य चानुपपद्यमानत्वेन गृहीतत्वात्। तस्मात् बोधजनकत्वस्य अनुपपद्यमानत्वेन ज्ञानदशायां तद्धटितसंबन्धज्ञानं न संभवतीति बोधकत्वेन भगवदिच्छा न शक्तिः।

२. अपिच, बोधकत्वप्रकारकभगवदिच्छा शक्तिः, उत बोधकत्वप्रकारकं भगवज्ज्ञानं शक्तिरित्यत्र विनिगमनाविरहः। तथा च 'विनिगमनाविरहेण सिद्धं चेदुभयमपि सिद्धमेव' इति न्यायेन भगवदिच्छाज्ञानयोरुभयोरपि शक्तित्वमङ्गीकरणीयमिति गौरवम्।

३. किंच, अर्थबोधजनकत्वेन इच्छाविषयत्वं यदि पदस्य स्वीक्रियते, तदा दण्डस्यापि घटजनकत्वं घटजनकत्वप्रकारकभगवदिच्छाविषयत्वरूपं स्यादिति बहूपप्लवः।

४. अपिच, चक्षुरादिप्रमाणानि संयोगादिसंबन्धेन घटादिसंबद्धानि सन्ति घटादिबोधं जनयन्ति, न बोधजनकत्वघटितसंबन्धेन संबद्धानि। एवं शब्दोऽपि प्रमाणम्। अतः बोधजनकत्वघटितसंबन्धभिन्नसंबन्धेन प्रमेयसंबद्धः प्रमेयं बोधयतीति कल्प्यते। अन्यथा वह्निधूमयोः व्याप्तिरूपस्संबन्धो मास्तु, धूमाद्वह्निज्ञानं जायतामिति भगवदिच्छाविषयत्वमेव संबन्धोऽस्त्विति व्याप्तिरुच्छिद्येत॥

५. किंच, संबन्धो नाम संबन्धिभ्यां भिन्नः द्विनिष्ठः विशिष्टबुद्धिनियामकश्च। यथा घटभूतलयोः संबन्धः संयोगः। सच संबन्धिभ्यां घटभूतलाभ्यां भिन्नः, समवायेन घटभूतलोभयनिष्ठः, घटवद्भूतलमिति विशिष्टबुद्धिनियामकश्च। बोधकत्वेन भगवदिच्छा न पदार्थोभयवृत्तिः। इच्छाविषयः बोधः तत्र घटोऽर्थः विषयः। इच्छाविषयबोधविषयतायाश्च इच्छाश्रयतानियामकत्वं नास्ति। एवं विषय इच्छावानिति प्रमाणिकव्यवहारो नास्ति। तस्माद्भगवत्संकेतस्य संबन्धत्वं न संभवति। तथाच कृत्रायाः

ईश्वरेच्छायाश्शक्तित्वासंभवात् वाच्यवाचकभावाख्यसंबन्धान्तरमेव कल्प्यते । तादृश-शक्तिग्राहकं शब्दार्थयोस्तादात्म्यम् । स एव संकेतः । तादात्म्यमपि शक्त्युपकारकत्वाच्छक्तिरिति व्यवह्रियते । नच शब्दार्थयोस्तादात्म्ये अन्नमित्युक्ते पूरणापत्तिः पूरणहेतोरर्थस्य (अन्नस्य) शब्दाभिन्नत्वेन तत्र सत्त्वादिति वाच्यम् । यतः शब्दार्थयोरत्यन्ताभेदो नाङ्गीक्रियते । अपितु भेदसमानाधिकरणाभेद एव । अत्यन्ताभेदाभावाच्च न पूर्वोक्तदोषः ॥

शब्दार्थयोस्तादात्म्ये प्रमाणानि—

१. अयं गौरिति प्रतियन्ति । तत्र प्रत्यये अर्थः गोशब्दरूपनामधेयसामानाधिकरण्येन भासते । आवश्यकञ्च सर्वस्मिन्नपि प्रत्यये पदभानम् ॥

(a) अतएव पुरोवर्तिपदार्थदर्शी तद्वाचकशब्दमजानानः किमिदमिति न जानामीति व्यवहरति । वाचकशब्दोपदेशे च ज्ञातमिति च व्यवहरति । ज्ञाने अर्थमात्रस्य भाने न जानामीति कथं ब्रूयात्? अर्थस्य ज्ञातत्वात् । तस्माच्छब्दानुविद्ध एवार्थो भासते ॥

(b) अपिच, पिकपद एव कोकिलस्य (अर्थस्य) शक्तिं जानतः कोकिलपदे च तामजानतोऽपि कोकिलदर्शने, अयं कोकिल इत्यनुव्यवसायापत्तिः । ज्ञाने अर्थमात्रस्य भानात् अर्थस्य च तेन ज्ञातत्वात् । अतः वाचकपदमपि भासते इति वाच्यम् । कोकिल इत्यनुव्यवसाये कोकिलपदस्यापि भानात् तस्य चाज्ञातत्वान्न तथापत्तिः । तस्माज्ज्ञाने पदभानमावश्यकम् ॥

(c) अयं घट इति प्रत्यक्षे घटस्य विशेष्यता, घटत्वस्य प्रकारता, इति विषयताभाननियमनिर्वाहार्थमपि पदभानमावश्यकम् । पदभाने सति "यज्ज्ञानं यत्पदविषयं तत् तज्जन्यबोधीयविषयतासमानविषयताकं" इति नियमात् घटविशेष्यकत्वादिनियमो निर्वहति । घटादिपदानामपि घटत्वनिष्ठप्रकारतानिरूपितविशेष्यत्वावच्छिन्ने शक्तिः । अतः घटपद-जन्यबोधे विशेष्यत्वादिकं भासते । तस्माद्घटपदविषयकप्रत्यक्षेऽपि तत्समानविषयतादिकं भासते । व्यवसाये विषयता भासत इत्यकामेनाप्यङ्गीकार्यम् । कथमन्यथा घटमहं जानामीत्यनुव्यवसाये विषयत्वं भासेत । व्यवसायविषयस्यैवानुव्यवसाये भानात् । व्यवसायाविषयस्यापि व्यवसायविषये विद्यमानस्य अनुव्यवसाये भानोपगमे, अयं गुड इति व्यवसायानन्तरभावी अनुव्यवसायः व्यवसायविषयगुडे विद्यमानं माधुर्यमवगाहेत । विषयताया भानं न विषयत्वान्तरम् । अपितु स्वमेवेति नानवस्था । तस्मात्प्रत्यक्षादावपि विषयताभाननियमनिर्वाहाय पदभानमावश्यकम् ॥

(d) गौतमस्यापि शाब्दबोधे पदभानं संमतम् । "इन्द्रियार्थसंनिकर्षोत्पन्नं ज्ञानमव्यपदेश्यं अव्यभिचारि व्यवसायात्मकं प्रत्यक्षं" इति प्रत्यक्षलक्षणपरं न्यायसूत्रम् । तत्र अव्यपदेश्यमित्यस्य वाचकशब्दाविषयकमित्यर्थः । एवं च प्रत्यक्षं शब्दाविषयकं वदन् शाब्दबोधं वाचकशब्दविषयं मन्यते सूत्रकारः ॥

तस्मिन्नेव सूत्रे "शब्दविषयकत्वेन प्रत्यक्षस्य शाब्दत्वापत्तिः" इति वदतो न्यायभाष्यकारस्यापि अभिमतोऽयमर्थः । व्यवस्थिते हि शाब्दे पदभाने शब्दविषयकत्वात्प्रत्यक्षस्य शाब्दत्वमापादयितुं शक्यते । "शब्दविषयकत्वमेव शाब्दत्वं नतु शब्दजन्यत्वम्" इति तत्रैव वाचस्पतिमिश्रैरुक्तम् । तथाच नैयायिकैः शाब्दे पदभानाङ्गीकारात् अन्यत्र प्रत्यक्षादौ तेषां तदभानाग्रहो मुधैव ॥

तस्मात् अयं गौरितिप्रत्यये गोपदं भासते इति सिद्धम् । यत् यत्सामानाधिकरण्येन प्रतीयते, तत् तदात्मकम् यत् यदात्मकं न भवति तत् न तत्सामानाधिकरण्येन प्रतीयते । यथा गौः न अश्वात्मकः "गौरश्वः" इत्यश्वसामानाधिकरण्येन न प्रतीयते च । अर्थस्तु वाचकशब्दसामानाधिकरण्येन प्रतीयत इति शब्दात्मकः । नच गवि अश्वसामानाधिकरण्येन प्रतीत्यभावः तयोरुपायोपेयभावाभावात् न तादात्म्याभावात्, शब्दार्थयोस्तु उपायोपेयभावसत्त्वात्सामानाधिकरण्येन प्रतीतिः इति वाच्यम् । उपायोपेयभावसत्त्वेपि रूपचक्षुषोः वह्निधूमयोश्च सामानाधिकरण्येन प्रतीतेरदर्शनात् उपायोपेयभावस्य सामानाधिकरण्येन बुद्धिनियामकत्वाभावात् । किंच, उपायोपेयभावस्य सामानाधिकरण्येन बुद्धिप्रयोजकत्वे शाब्द एव प्रत्यये तयोस्सामानाधिकरण्यं भासेत, नत्वनुमित्यादौ । तत्र अर्थस्य शब्दोपेयत्वाभावात् । साधितं च सर्वत्र ज्ञाने पदभानम् । तस्मात् अत्यन्तभिन्नयोर्घटपटयोः सामानाधिकरण्येनाप्रतीतेः, अत्यन्ताभेदेपि घटो घट इति सामानाधिकरण्येन बुद्धेरदर्शनात्, नीलघटयोः नीलो घट इति सामानाधिकरण्येन प्रतीतेः तादात्म्यमिव, शब्दार्थयोः सामानाधिकरण्येन प्रतीतेः तयोर्भेदसमानाधिकरणाभेदरूपं तादात्म्यं सिद्ध्यति ।

२. अतदुपायकः अतद्विषयकश्च न तत्पुरस्सरो दृष्टः । सर्वोऽपि सविकल्पकप्रत्ययः शब्दपुरस्सरः । अतश्च सविकल्पकप्रत्ययः शब्दविषयकः, शब्दोपायको वा वाच्यः । आद्ये अर्थज्ञानस्य शब्दज्ञानात्मकत्वे सिद्धं शब्दार्थयोस्तादात्म्यम् । द्वितीये किं शब्दः अज्ञातस्सन्नुपायः, उत ज्ञातः । नाद्यः, निर्विकल्पकस्यैवासिद्धिप्रसङ्गात् । विशिष्टबुद्धौ विशेषणज्ञानस्य उपायत्व एव निर्विकल्पकं सिद्ध्यति । अज्ञातस्याप्युपायत्वे अज्ञातस्यापि घटत्वस्य

अयं घट इति विशिष्टबुद्धिजनकत्वसंभवात्, घटत्वज्ञानानपेक्षणेन निर्विकल्पकाङ्गीकारस्य व्यर्थत्वात् ॥ द्वितीयपक्षे च सिद्धं नः समीहितम् । असन्निहितस्य न ज्ञानं संभवति । शब्दश्च न सन्निहितः । अतः अर्थतादात्म्यादर्थसन्निधानमेव शब्दसन्निधानमिति सन्निहितस्य शब्दस्य ज्ञानं भवेत् । तथा च सिद्धं शब्दार्थयोस्तादात्म्यम् ॥

३. कश्शब्द इति प्रश्नेऽपि घटइत्ययं शब्द इत्युत्तरयन्ति । कोऽर्थ इति प्रश्नेपि घटइत्ययमर्थ इत्युत्तरयन्ति । तथाच शब्दार्थप्रश्नयोः एकाकारोत्तरदर्शनात् तन्मूलतादात्म्यप्रतीतिः, तया च शब्दार्थयोस्तादात्म्यं सिद्ध्यति ॥

४. अपिच, पदं श्रुतं पदार्थं शृणु इति व्यवहरन्ति । अत्र च पदार्थपदं न शब्दपरम् । पदं श्रुतमिति पृथगभिधानात् । अपि तु अर्थपरमेव । अर्थस्य च श्रावणप्रत्यक्षकर्मत्वं (विषयत्वं) न संभवति । अपितु शब्दस्यैव । तस्माच्छब्दार्थयोस्तादात्म्यमभिसन्धायैव अर्थं शृणु इति व्यवहरन्ति इति निरुक्तप्रयोगमूलप्रतीत्यापि शब्दार्थयोस्तादात्म्यसिद्धिः ॥

५. किंच, वाच्यं (अर्थं) आदैचं, वाचकं वृद्धिशब्दञ्च सामानाधिकरण्येन "वृद्धिरादैच्" इति प्रयुञ्जानस्सूत्रकारोऽपि वाच्यवाचकयोस्तादात्म्यमभिप्रैति । "ओमित्येकाक्षरं ब्रह्म" इति श्रुतिरपि वाच्यवाचकयोश्शब्दार्थयोस्तादात्म्यं द्रढयति । प्रणववाच्यं ब्रह्म । प्रणवो वाचकः । तयोश्च सामानाधिकरण्येन प्रयोगात् तयोस्तादात्म्यं सिद्ध्यति ।

६. एवं, पिनाकिनो मानभञ्जकः रामः (अर्थः) नतु तद्वाचकश्शब्दः । रामेति नाम्नि मानभञ्जकत्वं प्रतिपादयन्नयं "रामेति द्व्यक्षरं नाम मानभङ्गः पिनाकिनः" इति प्रयोगः शब्दार्थयोरभेदाध्यवसायमूलक इति तेन तादात्म्यं सिद्ध्यति ।

७. अतएव "हिरण्यपूर्वं कशिपुं प्रचक्षते" इति प्रयोगोऽपि संगच्छते । अत्र पुरुषविशेषं हिरण्यपूर्वं कशिपुं प्रचक्षते इत्युक्तम् । हिरण्यपूर्वत्वं कशिपुपदस्यैव । तथाच अर्थस्य हिरण्यपूर्वकशिपुशब्दस्य च सामानाधिकरण्येन प्रयोगः तयोस्तादात्म्यं द्रढयति ॥

वस्तुतस्तु बौद्धयोरेव शब्दार्थयोर्वाच्यवाचकभावः । तादृशयोरेव शब्दार्थयोस्तादात्म्यम् । नातः अन्नमित्युक्ते पूरणापत्तिः । बाह्यस्यैवान्नस्य पूरकत्वात् । आवश्यकश्च बौद्धार्थस्य वाच्यत्वस्वीकारः ।

१. कथमन्यथा घटोऽस्ति, घटो नास्ति इति प्रयोग उपपद्यते । यदि घटशब्दस्य बाह्यसत्ताविशिष्टो घटो वाच्यः, तदा घटशब्देनैव घटे बाह्यसत्ताया बोधनात् 'उक्तार्थानामप्रयोगः' इति न्यायेन अस्तीति प्रयोगानापत्तिः । एवं घटशब्देन घटे बाह्यसत्ताया बोधितत्वात् तद्विरुद्धः बाह्यसत्ताभावः तत्रानुपपन्न इति तत्र सत्ताभावबोधकः नास्तीति प्रयोगोऽप्यनुपपन्नः स्यात् । बुद्धिसत्ताविशिष्टघटो यदि वाच्यः, तदा घटशब्देनाबोधितबाह्यसत्ताया बोधनाय अस्तिपदप्रयोग उपपद्यते । घटशब्दबोध्यबौद्धघटे अबाधितं बाह्यसत्त्वाभावं बोधयितुं नास्तीति प्रयोगोऽपि नानुपपन्नः । तस्माद्बौद्धार्थ एव वाच्यः ॥

२. अपिच, यदि बौद्धार्थो न स्वीक्रियते तदा शशशृङ्गं नास्तीति वाक्याच्छाब्दबोधो न स्यात् । बाह्यस्य शशशृङ्गस्याभावात् । एवं अङ्कुरो जायते इति वाक्यादपि बोधो न स्यात् । योऽङ्कुरः उत्पत्त्याश्रयः स एव तत्र शाब्दबोधे भासते इति वाच्यम् । ज्ञानसामान्ये विषयस्य कारणत्वात् विद्यमानस्यैव शाब्दबोधो भवति । नच शाब्दबोधकाले उत्पद्यमानः बाह्यः अङ्कुरोऽस्ति । बौद्धार्थाङ्गीकारे तु शशशृङ्गपदबोध्ये बौद्धे शशशृङ्गे बाह्यसत्ताभावः शशशृङ्गं नास्तीति वाक्येन बोध्यते । एवं तत्काले बुद्धिसिद्धाङ्कुरे उत्पत्तिः अङ्कुरो जायते इति वाक्येन बोध्यत इति न कोऽपि दोषः ।

३. किञ्च, समानाधिकरणयोरेव कार्यकारणभावः । ज्ञानसामान्ये च विषयः कारणम् । ज्ञानं मनोधर्मः । यदि बौद्धार्थो नास्ति तदा बहिरवस्थितो विषयः स्वानधिकरणे मनसि कथं ज्ञानं जनयेत् । बौद्धार्थाङ्गीकारे तु बौद्धो विषयः मनोनिष्ठ इति स्वाधिकरणे मनसि ज्ञानं जनयेदेव इत्युपपद्यते कार्यकारणभावः । न च विषयः तादात्म्येन स्वस्मिन्संबद्धः विषयतासंबन्धेन ज्ञानं जनयति । विषयतासंबन्धेन ज्ञानसामान्यं प्रति तादात्म्यसंबन्धेन विषयस्य कारणत्वात् । तथाच बाह्यविषयज्ञानयोरेव सामानाधिकरण्यसंभवान्न बौद्धार्थ आवश्यक इति वाच्यम् । कारणस्य कार्याधिकरणवृत्तित्वमपेक्षितम् । वृत्तित्वञ्च कारणतावच्छेदकसंबन्धेन । निरुक्तकार्यकारणभावे च कारणतावच्छेदकसंबन्धः तादात्म्यम् । तच्च न वृत्तिनियामकम् । तादात्म्येन घटो घटे वर्तते इति प्रतीतिव्यवहारयोरभावात् । तथाच तेन संबन्धेन विषयस्य ज्ञानाधिकरणस्ववृत्तित्वं नास्तीति न विषयनिष्ठप्रत्यासत्त्या कार्यकारणभावः संभवति । एवं, अतीतान्विषयान्स्मरामः भवद्भिस्तत्र अतीतो विषयः स्वस्मिन्तादात्म्येन संबद्धः स्वस्मिन्नेव विषयतासंबन्धेन स्मरणं जनयतीति वाच्यम् । तच्च न संभवति । विद्यमानयोरेव घटभूतलयोरसंयोगस्संबन्धः । न विद्यमानाविद्यमानयोः ।

स्मरणकाले च नातीतो बाह्यो वर्तते । ततश्च स्मरणस्य विषयतासंबन्धेन अतीतविषयनिष्ठत्वं न संभवतीत्यतोऽपि निरुक्तकार्यकारणभावो न संभवति । बौद्धार्थस्वीकारे तु बाह्यस्यातीतत्वेऽपि बौद्धस्य विद्यमानत्वात्संबन्ध उपपद्यते । तस्माद्बौद्धार्थाङ्गीकार आवश्यकः ॥

५. अपिच, "उपदेशेऽजनुनासिक" इति सूत्रे भाष्ये को देवदत्त इति प्रश्ने "अङ्गदी कुण्डली व्यूढोरस्को वृत्तबाहुरीदृशो देवदत्तः" इत्युक्तम् । तत्र ईदृशपदं एतत्सदृशार्थकम् । यदि बाह्य एवार्थः, तदा देवदत्तव्यक्तेरेकत्वात् भेदघटितसादृश्यस्यासंभवात् ईदृशो देवदत्त इति वाक्यमपार्थकं स्यात् । बौद्धार्थस्वीकारे तु एतैः शब्दैर्यादृशोऽर्थः बुद्धौ प्रतिभासते तादृशो बाह्यदेवदत्त इत्यर्थकं पूर्वोक्तवाक्यं, बौद्धबाह्यदेवदत्तव्यक्त्योर्भेदघटितसादृश्यस्य संभवादिति न दोषः ॥

५. नलरावणादिपदाच्छाब्दबोधनिर्वाहायापि बौद्धार्थ आवश्यकः । घटादिसंस्थानानीव अतीतनलरावणादिसंस्थानानि नास्माभिः प्रत्यक्षीकृतानि । अतश्च घटपदस्य घटत्वविशिष्ट इव नलादिपदानां नलत्वादिजातिविशिष्टे शक्तिग्रहो न संभवति । फलबलात् अनादीन्नलादिविषयकसंस्कारान्कल्पयित्वा तादृशसंस्कारेणोपस्थिते शक्तिग्रहात् नलादिपदात् विशिष्य नलत्वप्रकारको बोधः इत्यपि न शक्यते वक्तुम् । तथा सति अप्रसिद्धार्थकनलादिपदश्रवणे क एतदर्थ इति प्रश्नः, उपमानादिना तत्प्रतिवचनञ्च नोपपद्येत । निरुक्तप्रकारेण नलपदात् नलत्वप्रकारकबोधस्य जातत्वात् । तस्मात् तदीयगुणसमृद्ध्यादिश्रवणोत्तरं सामान्यतः बुद्ध्या गृहीताकारे शक्तिग्रहः । बौद्ध एवार्थः शाब्दबोधे भासते इति बौद्धार्थ आवश्यकः ॥

६. किञ्च, "स भूरिति व्याहरत्स भूमिमसृजत" इति श्रुत्या सृष्टेः प्राक् हिरण्यगर्भः भूशब्दादिभ्यः तदर्थं ज्ञात्वा भूरादीन्लोकान्ससर्जेति गम्यते । यदि बाह्य एवार्थः, तदा बाह्याया भुवस्तदानीमभावेन भूशब्दस्य शक्तिग्रहासंभवात् तच्छब्दाद्भुवः शाब्दबोधो न स्यात् । बौद्धार्थाङ्गीकारे तु, सर्वज्ञत्वात् भगवदनुग्रहाच्च वेदलाभवत् तदैव स्वबुद्धिपरिवर्तिपदार्थस्य स्थूलरूपेण भानं, तत्र संबन्धग्रहः, बोधश्च हिरण्यगर्भस्य भवतीत्युपपद्यते । तस्मादपि बौद्धार्थ आवश्यकः ॥

७. असत्कार्यवादनिरूपणावसरे "बुद्धिसिद्धन्तु तदसत्" इति सूत्रकर्तुर्गौतमस्यापि संमतो बौद्धार्थः । कर्तृत्वं कारणत्वव्याप्यम् । तत्त्वञ्च कार्यनियतपूर्ववृत्तित्वम् ।

उत्पत्तेः प्रागसच्च कार्यं कथमुत्पत्तिकर्तृ भवेत्। तत्त्वाभावे च घटो जायते इति प्रयोगः कथमुपपद्यते इत्याशङ्कापरिहाराय तत्सूत्रं प्रवृत्तम्। तत्=कार्यम् उत्पत्तेः प्राक् नाशोत्तरञ्चासदपि बुद्धिविषयतया सिद्धं इति सूत्रार्थः। बौद्धस्य घटस्य पूर्ववृत्तित्वात्कर्तृत्वमुपपद्यते इति परिहाराशयः। तस्मात् बौद्धार्थो गौतमस्यापि सम्मतः॥ तथाच बौद्ध एवार्थो वाच्यः। बौद्ध एव शब्दो वाचकः। तयोरेव तादात्म्यमिति न अन्नमित्युक्ते पूरणापत्तिः। तादात्म्योपकृतश्च वाच्यवाचकभावः शक्तिः। तस्य संबन्धस्य अर्थः अनुयोगी। पदं प्रतियोगि। एवञ्च तादृशसंबन्धप्रतियोगित्वं शक्तत्वं वाचकत्वम्। संबन्धानुयोगित्वं शक्यत्वम्। अनुयोगितावच्छेदकं च शक्यतावच्छेदकम्। शक्तिभेदश्च शक्यतावच्छेदकताभेदादेव। नतु शक्यतावच्छेदकभेदात्। तथासति पुष्पवन्तपदस्यापि चन्द्रत्व,-सूर्यत्वरूपशक्यतावच्छेदकभेदेन नानाशक्तिमत्त्वापत्तेः। न चेष्टापत्तिः।

"एकयोक्त्या पुष्पवन्तौ दिवाकरनिशाकरौ" इति कोशेन तस्य एकशक्तिमत्त्वप्रतिपादनात्। दिवाकरनिशाकरौ एकयोक्त्या=एकशक्त्या, पुष्पवन्तौ=पुष्पवन्तपदप्रतिपाद्यौ इति कोशार्थः। घटपटौ न स्त इति प्रतीतौ द्वित्वधर्मितावच्छेदकतया घटत्वं पटत्वं च भासते। घटत्वपटत्वयोः प्रतियोगितावच्छेदकतापर्याप्तिमवगाहमानया पूर्वोक्तप्रतीत्या तयोरेका प्रतियोगितावच्छेदकता सिद्ध्यति। तथा द्वित्वधर्मितावच्छेदकतापन्नचन्द्रत्व-सूर्यत्वयोः शक्यतावच्छेदकतापर्याप्तिमवगाहमानप्रतीत्या तयोरेका शक्यतावच्छेदकता सिद्ध्यति। ततश्च शक्यतावच्छेदकताभेदाभावान्न शक्तिभेदः। हर्यादिपदाच्च विष्णुत्वादि-प्रत्येकधर्मावच्छिन्नस्यापि बोधोदयेन तत्पदशक्यतावच्छेदकता शक्यतावच्छेदकभेदेन भिन्नेति तत्पदस्य नानाशक्तिमत्त्वम्।

घटपदं घटत्वविशिष्टवाचकं इति ज्ञानं स्वरूपतो घटत्वप्रकारकशाब्दबोधे कारणम्। शक्तिज्ञानं पदविशेषणतापन्नवाचकत्वांशे स्वरूपतः घटत्वमवगाहते। अयं घट इति प्रतीतौ घटत्वस्य जातेः समवायेन स्वरूपतो भानवत् घटं जानामीत्यनुव्यवसाये प्रकारित्वांशे निरूपितत्वसंबन्धेनापि स्वरूपतो भानात्। तथाच वाचकत्वांशे निरूपितत्वसंबन्धेन स्वरूपतो घटत्वप्रकारकमेव ज्ञानमपेक्ष्यत इति न घटत्वप्रकारकशाब्दबोधात्पूर्वं घटत्वत्वोपस्थितिरपेक्ष्यते।

तस्मात् नैयायिकाभिमतसंकेतस्य शक्तित्वासंभवात्, शब्दार्थतादात्म्यरूपसंकेतोपकृतवाच्यवाचकभावाख्यसंबन्धान्तरमेव शक्तिः इति वदन्ति॥

तन्न समञ्जसम् ।

शब्दार्थयोर्वाच्यवाचकभावाख्यसंबन्धान्तरे प्रमाणाभावात् । पारिभाषिकशब्दानां अङ्गुल्याद्यभिनयानाञ्च अर्थेन सह अतिरिक्तसंगतिसिद्धिप्रसङ्गाच्च । कॢप्तस्येश्वरसंकेतस्यैव संगतित्वोपपत्तेश्च ।

१. यदुक्तं बोधकारणत्वमनुपपन्नमिति ज्ञानदशायां तद्घटितसंबन्धज्ञानं न संभवतीति ।

तन्न । देवदत्तः पुरोवर्तिनं रजतं जानाति । तस्य ज्ञानं भ्रमः । रजतत्वशून्ये पुरोवर्तिनि रजतत्वप्रकारकत्वात् । यज्ञदत्तस्त्वभ्रान्तः पुरोवर्तिनो रजतत्वमनुपपन्नमिति जानन्नपि "पुरोवर्ती रजतत्वप्रकारकदेवदत्तज्ञानविषयः" इति प्रत्येति । पुरोवर्तिनो रजतत्वमनुपपन्नमिति ज्ञानं पुरोवर्तिनि रजतत्वप्रकारकमेव ज्ञानं प्रतिबध्नाति । पूर्वोक्तं ज्ञानं न पुरोवर्तिनि रजतत्वावगाहि । अपितु तत्प्रकारकान्यदीयज्ञानविषयत्वावगाहीति न अनुपपद्यमानत्वज्ञानेन प्रतिबध्यते । अत एव भ्रान्तिज्ञज्ञानस्य तच्छून्ये तत्प्रकारकत्वरूपं भ्रमत्वं नास्ति । अभिहितञ्चेदं सर्वज्ञस्येश्वरस्य सविषयभ्रमज्ञातृत्वेन प्रसक्तं भ्रान्तत्वं परिहरद्भिराचार्यैः न्यायकुसुमाञ्जलौ, प्रकाशे च वर्धमानोपाध्यायैः । शब्दे चार्थस्य बोधजनकत्वप्रकारकभगवदिच्छाविषयत्वं संबन्धः । शब्दस्य बोधकारणत्वमनुपपन्नमिति ज्ञानं शब्दविशेष्यकबोधकारणत्वप्रकारकज्ञानमेव प्रतिबध्नाति । नतु शब्दे बोधकारणत्वप्रकारकभगवदिच्छाविषयत्वप्रकारकमपि ज्ञानम् । तस्माद्बोधकारणत्वस्यानुपपद्यमानत्वज्ञानदशायामपि नैयायिकाभिमतसंबन्धज्ञानं संभवत्येवेति न दोषः ॥

न्या. कु. ४ स्तबके २८ पृष्ठे.

"विभ्रमस्याप्रामाण्येपि तद्विषयस्य तत्त्वमुल्लिखतः अभ्रान्तत्वात् । अन्यथा भ्रान्तिसमुच्छेदप्रसङ्गः प्रमाणाभावात् । तथापि आरोपितार्थावच्छिन्नज्ञानालम्बनत्वेन कथं न भ्रान्तत्वमिति चेत्, न । यद्यत्र नास्ति तस्य तत्रावगतिरिति भ्रान्त्यर्थत्वात् । एतदालम्बनस्य च एवमुल्लिखतः सर्वत्र यथार्थत्वात् । न हि न तद्रजतम्, नापि तत्रासत्, नापि तन्नावगतम् ॥"

तस्मिन्नेव पृष्ठे प्रकाशे—"शुक्तौ रजतत्वप्रकारकज्ञानवानिति ज्ञानं न भ्रमः । शुक्ताविदं रजतमिति ज्ञाने रजतत्वं प्रकारः । तेन तद्भ्रमः । ईश्वरज्ञाने तु रजतत्वप्रकारकत्वं प्रकार इति न भ्रमत्वं । अत एवास्मदादिरपि भ्रान्तिज्ञो न भ्रान्त इति ॥"

२. यदुक्तं विनिगमनाविरहेण भगवदिच्छाज्ञानयोरुभयोः शक्तित्वकल्पने गौरवमिति ।

तन्न । शक्तिज्ञानस्य पृथक् कारणत्वाकल्पनात्मकलाघवरूपविनिगमकसद्भावेन भगवत्संकेतस्यैव शक्तित्वात् । तथाहि—नद्यादिपारिभाषिकपदेभ्यश्शाब्दबोधो जायते । तत्र परिभाषाज्ञानं कारणम् । परिभाषा च आधुनिकसंकेतः । ईश्वरसंकेतः शक्तिरिति मतेऽपि ईश्वरसंकेतत्वेन तज्ज्ञानं न कारणम् । ईश्वरानङ्गीकर्तॄणां मीमांसकादीनामपि शाब्दबोधस्य जायमानत्वात् । अपितु संकेतत्वेन तज्ज्ञानं कारणम् । एवञ्च शक्तिज्ञाननिष्ठ-कारणता परिभाषाज्ञानसाधारणी । परिभाषाज्ञानस्य कारणत्वं सर्वसंप्रतिपन्नमिति शक्तिज्ञानस्य अतिरिक्तकार्यकारणभावो न कल्प्यत इति लाघवम् । ईश्वरज्ञानस्य शक्तित्वे तु शक्तिज्ञानस्य अतिरिक्तकारणत्वं कल्पनीयमिति गौरवम् । नच आधुनिकसंकेतस्येव आधुनिकज्ञानस्यापि परिभाषात्वाङ्गीकारात् ईश्वरज्ञानरूपशक्तिविषयकज्ञानस्यापि परिभाषा-ज्ञानव्यावृत्तकारणत्वान्तरं न कल्पनीयमिति न गौरवमिति वाच्यम् । यतः आधुनिकज्ञानं न परिभाषा । तथाहि । 'नदीशब्दः पाणिनिनैव ईदूदन्तस्त्रीलिङ्गशब्दे परिभाषितः नास्मदादिभिः' इति प्रामाणिको व्यवहारः । यदि आधुनिकबोधकत्वज्ञानं परिभाषा तदा अस्मदादीनामपि नदीशब्दः ईदूदन्तस्त्रीलिङ्गशब्दबोधक इति ज्ञानसंभवात् 'नदीशब्दः निरुक्तार्थविशेषे अस्मदादिभिः परिभाषितः, इति प्रामाणिकव्यवहारः स्यात् । न च तथा व्यवहारः । एवं वाचकानां घटादिशब्दानामपि पारिभाषिकत्वापत्तिः । अस्मदादीनां घटशब्दो घटबोधक इति ज्ञानसंभवात् । तस्मादाधुनिकसंकेत एव परिभाषा । ईश्वरज्ञानस्य शक्तित्वे तज्ज्ञानस्य परिभाषाज्ञानव्यावृत्ता अतिरिक्तकारणता कल्पनीयेति गौरवमेव । तथाच निरुक्तप्रकारेण विनिगमकसद्भावेन भगवत्संकेतस्यैव शक्तित्वमिति न गौरवाव-काशः ॥

(३) यदप्युक्तम् इदमस्माद्भवत्वितीच्छाविषयत्वमेव जनकत्वं स्यादिति बहूपप्लव इति ।

तदपि न । पदस्य अर्थबोधजनकत्वं बोधकत्वेनेच्छाविषयत्वमिति वादिनस्संभवत्यय-मनन्तरोक्तो दोषः । नहि नैयायिकास्तथा मन्यन्ते । अपितु पदे अर्थबोधजनकत्वं वर्तते । तन्निर्वाहकसंबन्धः तत्त्वेन भगवदिच्छाविषयत्वमिति ।

अथ पदस्य अर्थबोधजनकत्वनिर्वाहकसंबन्धो यदि तत्त्वेनेच्छाविषयत्वं तदा घटजनकत्वेन इच्छाविषयत्वमेव कपालस्य घटजनकत्वनिर्वाहकसंबन्धः स्यादिति दूषणाशयः कल्प्यते इति चेन्न। कपाले घटस्य समवायः संबन्धः प्रत्यक्षसिद्ध इति तस्यैव जनकतानिर्वाहकत्वम्। न तु जनकत्वप्रकारकेच्छाविषयत्वस्य तादृशसंबन्धत्वं कल्प्यं गौरवात्। शब्दे चार्थस्य न समवायादिस्संबन्धः सिद्धः। अग्निरित्युक्ते वाचि दाहाभावात्। अतः जनकतानिर्वाहकसंबन्धः तत्त्वेनेच्छाविषयत्वमिति न कोऽपि दोषः॥

(४) यदपि शब्दोऽपि प्रमाणं चक्षुरादिवत् बोधजनकत्वघटितसंबन्धभिन्नसंबन्धेन प्रमेयसंबद्धस्सन्नर्थबोधकः। अन्यथा वह्निधूमयोरपि धूमाद्वह्निज्ञानं जायतामितीच्छाविषयत्वमेव संबन्धोऽस्त्विति व्याप्त्युच्छेद इति।

तदपि न। 'शब्दः, बोधकत्वघटितसंबन्धभिन्नसंबन्धेन प्रमेयसंबद्धस्सन्बोधजनकः, प्रमाणत्वात्' इति प्रयोगे प्रमाणत्वहेतुरप्रयोजकः। प्रमाणत्वमस्तु निरुक्तसाध्यं मास्त्विति शङ्कावारकतर्काभावात्। किञ्च, अनुमानोपमानशब्दाः, परामर्श–अतिदेशवाक्यार्थ-स्मरण–पदार्थस्मरण–रूपज्ञानद्वारैव प्रमितिजनका इति प्रत्यक्षमपि (चक्षुरादि) ज्ञानद्वारैव प्रमितिजनकं भवेत्। नतु संयोगादिद्वारा। तथाच 'प्रत्यक्षप्रमाणम्, ज्ञानद्वारा प्रमितिजनकं, प्रमाणत्वात्, अनुमानादिवत्' इत्याभाससाम्यम्।

किञ्च वह्निधूमयोर्व्याप्त्युच्छेद इत्यत्र कोऽसौ व्याप्त्युच्छेदः। न तावत्साहचर्यनियमस्योच्छेदः। तस्य सर्वानुभवसिद्धत्वेन तदभावस्यापादयितुमशक्यत्वात्। नापि व्याप्तिज्ञानस्य अनुमितिहेतुत्वोच्छेदः। तस्मिन्सत्यनुमितिः तदभावे च नेति अन्वयव्यतिरेकसहचारयोः कारणताग्राहकयोः सत्त्वेन हेतुत्वाभावस्याप्यापादयितुमशक्यत्वात्।

यच्चोक्तम् तयोः धूमाद्वह्निज्ञानं जायतामितीच्छाविषयत्वमेव संबन्धोऽस्त्विति। तदपि न। ईश्वरेच्छा सन्मात्रविषयिणी (वस्तुत्वव्यापकविषयताका)। धूमाच्च वह्निज्ञानं जायते। तस्माद्धूमाद्वह्निज्ञानं जायतामित्याकारिकापि सा। परन्तु तादृशेच्छाविषयत्वस्य वह्निधूमयोस्संबन्धत्वकल्पने न प्रमाणमस्ति। इहतु शब्दार्थयोः संयोगसमवायसामानाधिकरण्यादयः संबन्धा न संभवन्ति। शाब्दबोधकादाचित्कत्वान्यथानुपपत्त्या च कश्चन संबन्धो वाच्यः। अतिरिक्तसंबन्धरूपधर्मिकल्पनामेक्षया क्लृप्तस्येश्वरसंकेतस्य संबन्धत्व-

कल्पने लाघवम् । तथाच निरुक्तलाघवज्ञानसहकृतशाब्दबोधकादाचित्कत्वान्यथानुपपत्तिरेव संकेतस्य संबन्धत्वे प्रमाणम् ॥

(५) यच्चोक्तम् द्विनिष्ठत्वादिसंबन्धलक्षणायोगान्न संकेतस्संबन्ध इति ।

तदपि न। नीलो घट इति विशिष्टबुद्धया अभेदः संसर्गस्सिद्धः । न चाभेदो द्विनिष्ठः । नच द्विनिष्ठत्वाभावादेव न तस्य संबन्धत्वमिति वाच्यम् । भवद्भिरभेदस्य संबन्धत्वं निराकृत्य तत्स्थाने संबन्धान्तरानवच्छिन्नविशेषणविशेष्यभावः स्वीकृतः । तस्य च संबन्धिभेदाभावान्न द्विनिष्ठत्वम् । अपिच आधाराधेयभावादयः संबन्धा न द्विनिष्ठाः । आधाराधेयभावो नाम, आधारता, आधेयता, उभयं वा स्यात् । सर्वथापि न द्विनिष्ठः । आधारताया आधारमात्रवृत्तित्वात् आधेयतायाश्च आधेयमात्रवृत्तित्वात् । यदि चाधारता स्वरूपसंबन्धेनाधारे निरूपकतासंबन्धेन चाधेये वर्तत इति द्विनिष्ठेत्युच्यते। तदा संकेतोऽपि द्विनिष्ठः । ‘घटशब्दः घटबोधको भवतु’ इति इच्छायां शब्दो विशेष्यः । तत्र जनकत्वं तत्रच बोधः तत्रच विषयितासंबन्धेन घटः प्रकारः । नतु इच्छाविषयबोध एव घटो विषयः । एवञ्च इच्छा विशेष्यतासंबन्धेन शब्दे प्रकारताविशेषसंबन्धेनच घटे (अर्थे) वर्तते । विषयतासंबन्धस्य वृत्त्यनियामकत्वान्न तेन संबन्धेन संबन्धिनिष्ठत्वं संकेतस्येति चेत् । किं निरूपकतासंबन्धो वृत्तिनियामकः । येन, तेन आधेयसंबन्धिनः आधारत्वस्य द्विनिष्ठत्वं भवेत् । तस्मात् संबन्धस्य द्विनिष्ठत्वं नापेक्षितम् । अपितु द्विसंबन्धित्वमेव । तच्च सर्वत्र नापेक्षितम् । अभेदसंबन्धस्वीकारादित्यप्युक्तम् ।

एवं संबन्धत्वं न विशिष्टबुद्धिनियामकत्वम् । नियामकत्वस्य जनकत्वरूपत्वे अतीन्द्रियपरमाण्वोस्संयोगे अव्याप्तिः । विशिष्टबुद्धेः प्रत्यक्षत्वे संयोगस्य विषयविधया तज्जनकत्वं भवेत् । अतीन्द्रियपरमाण्वोर्विशिष्टबुद्धिस्तु अनुमित्यादिरूपेति तद्विषयसंयोगे तज्जनकत्वं नास्तीत्यव्याप्तिः । नियामकत्वं यदि विषयत्वं तदा वस्तुमात्रे अतिव्याप्तिः । नच प्रकारतानिरूपितविशेष्यताभिन्नविषयतावत्त्वं संबन्धत्वमिति न वस्तुमात्रेऽतिव्याप्तिरिति वाच्यम् । संयोगेन द्रव्यत्वप्रकारकभ्रमीय-द्रव्यत्वनिष्ठप्रकारतानिरूपित-विशेष्यताभिन्नविषयतावत्त्वं संयोगे वर्तत इति संयोगो द्रव्यत्वस्य संबन्ध इति व्यवहारापत्तेः । अथ तद्वारणाय प्रमात्मकज्ञाननिरूपितनिरुक्तविषयतावत्त्वं संबन्धत्वमित्युच्यत इति चेत् । तदान्योन्याश्रयः । तेन संबन्धेन तद्वद्विशेष्यकत्वे सति तेन संबन्धेन तत्प्रकारकत्व-

रूपप्रमात्वस्य संबन्धघटितत्वात्। निरुक्तस्यच संबन्धत्वस्य प्रमात्वघटितत्वात्। तस्मात्तस्य संबन्धत्वं तत्प्रतियोगिकत्वविशेषः। तस्मिन्संबन्धत्वञ्च तदनुयोगिकत्वविशेषः। स्पष्टञ्चेदमभिहितम् "दर्शितञ्च नियमाघटितं संबन्धत्वम्" इति दीधितिव्याख्यानावसरे भट्टाचार्यैः। नच निष्प्रतियोगिकस्य संकेतस्य कथं पदप्रतियोगिकत्वरूपपदसंबन्धत्वमिति वाच्यम्। अर्थे पदस्य स्वजन्यज्ञानविषयत्वप्रकारकभगवदिच्छाविषयत्वं संबन्धः। तत्रच स्वत्वं परिचायकम्। न संबन्धकोटिप्रविष्टम्। जन्यत्वञ्च पदप्रतियोगिकमिति जन्यत्वघटितस्य तस्य पदसंबन्धत्वम्। संयोगस्य इन्द्रियप्रतियोगिकत्वेन तद्घटितस्य संयुक्तविशेष्यकज्ञानप्रकारीभूतधूमत्वस्य इन्द्रियसंबन्धत्वमिव। यदिच भवदुक्तलक्षणे आग्रहः, तदा भवतामेव पित्रादिसंकेतितगोविन्दादिपदानां लक्षणाकथनावसरे आरोपमूलसंबन्धः स्वशक्तसंकेतविषयत्वमित्युक्तिः कथं संगच्छेत? तस्य द्विनिष्ठत्वाभावात्, विशिष्टबुद्धिनियामकत्वाभावाच्च। तस्मात्पूर्वोक्तरीत्या भगवत्संकेतस्य संबन्धत्वं संभवत्येवेति न कोऽपि दोषः॥

यदप्युक्तम् संगतिग्राहकं शब्दार्थयोस्तादात्म्यमिति। तदपि तयोस्तादात्म्यस्यैवाभावादसमञ्जसम्॥

(१) यच्च अयं गौरिति शब्दसामानाधिकरण्येन अर्थप्रतीतेः तादात्म्यं सिद्ध्यतीति।

तदपि न। किं शब्दब्रह्मतादात्म्यमर्थानामभिमतम्, उत श्रूयमाणशब्दतादात्म्यम्। नाद्यः। वैयाकरणस्यापि शब्दब्रह्मदर्शनाभावेन लौकिकानां शब्दब्रह्मज्ञानस्य तत्तादात्म्येनार्थप्रतीतेश्च सुतरामसंभवात् तत्तादात्म्यस्यासिद्धेः। वस्तुतस्तु शब्दब्रह्मण एव वाजिविषाणायमानत्वात् तत्तादात्म्यमर्थानां सुतरामसंभवि। न द्वितीयः। अस्यार्थस्य अयं शब्दो वाचक इति शब्दार्थसंबन्धमगृहीतवताम् बालमूकादीनामपि अर्थज्ञानं जायते। मूकादिभिश्च शब्दगन्धोऽप्यनाघ्रात इति कथं तेषामर्थज्ञानं श्रूयमाणशब्दसामानाधिकरण्यमवगाहेत। कथं वा तत्तादात्म्यमर्थानां सिद्ध्येत्। नच तेषामपि प्राग्भवीयशब्दभावना वर्तते। तदुक्तम् "आद्यः करणविन्यासः प्राणस्योर्ध्वं समीरणम्। स्थानानामभिघातश्च न विना शब्दभावनाम्॥" इति। तथाच तदीयज्ञानमपि शब्दसामानाधिकरण्यमवगाहत इति वाच्यम्।

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१. आधुनिकगोविन्दे प्रसिद्धगोविन्दगुणारोपे हेतुः संबन्धः स्वं प्रसिद्धगोविन्दः तत्र शक्तं गोविन्दपदं तत्संकेतः पितृसंकेतः तद्विषयत्वं आधुनिकगोविन्दे।

निरुक्तहेतोरप्रयोजकत्वेन तेषां शब्दभावनासत्त्वे प्रमाणाभावात्। अस्तुवा तेषामपि शब्द-भावना। तथापि अर्थस्य केन शब्देन तादात्म्यम्। नहि मूकादीनामविशदः शब्दोऽस्तीत्यत्र किंचित्प्रमाणमस्ति। नहि शब्दभावना स्मृतिर्वा अनुभूतस्य सत्तायां प्रमाणम्। अतीत-घटस्मरणकाले अतीतघटस्याभावात्। नच वर्तत एव तदानीमपि बौद्धो घट इति वाच्यम्। बौद्धार्थस्य निराकरिष्यमाणत्वात्। तस्माद्बालमूकादीनां शब्दसामानाधिकरण्येनार्थप्रतीतिर्न संभवति।

अथ शब्दार्थसंबन्धमजानताम् शब्दसामानाधिकरण्येन अर्थप्रतीतिः, उत नेति सन्देह एवास्तु। व्युत्पन्नानाम् जायमानः सविकल्पकप्रत्ययः शब्दसामानाधिकरण्यमव-गाहत इति शब्दार्थयोस्तादात्म्ये सिद्धे बालादिज्ञानानामपि अर्थविषयकत्वेन तदात्मक-शब्दविषयकत्वं सिद्ध्यतीति चेत्। न। व्युत्पन्नानाम् तथा प्रतीतेरेवासिद्धेः। तेहि सास्नादि-मद्रूपस्यार्थस्य गोशब्दो वाचक इति प्रतियन्ति। न त्वयं गोशब्द इति। यत्र च अयं गौरिति अभेदेन संबन्धबोधनम् तत्र गोशब्दः गोशब्दप्रतिपाद्ये निरूढलाक्षणिकः। यथा गौर्बाहीक इत्यत्र गोत्वं समवायात् गोतादात्म्याद्वा न बाहीकोपाधिः। अपितु गोगुण-लक्षकत्वेन। बाहीके गौरिति प्रतीतेरभावात्। तथा गवि अयं गोशब्द इति प्रतीतेरभावात् गोशब्दः वाच्यत्वोपलक्षकतया इदंपदार्थोपाधिः।

(a) यदपि अज्ञातवाचकस्य पुरुषस्य अर्थे ज्ञातेऽपि किमिदमिति न जानामीति व्यवहारात् ज्ञाने शब्दो भासते इति।

तदपि न। अयं क इत्यादौ विधेयवाचककिंशब्दस्य, समभिव्याहृतपदोप-स्थाप्यतावच्छेदकत्वोपलक्षितधर्मावच्छिन्नोद्देश्यतानिरूपितविधेयतावच्छेदकत्वेन वक्तृजिज्ञा-सितः यो विशेषधर्मः तदवच्छिन्ने शक्तिः। धर्मे विशेषत्वञ्च विधेयतावच्छे-दकत्वेन वक्तृज्ञानाविषयत्वम्। सच विशेषधर्मः प्रकरणादिना ज्ञायते। यदा प्रष्टा इमं प्राणिनं जानाति न मनुष्यमिति प्रकरणाज्ज्ञायते। तदा अयं क इति प्रश्ने अयं मनुष्य इत्युत्तरं दीयते। यदा तु इमं मनुष्यं जानाति न ब्राह्मणमिति ज्ञायते। तदा अयं ब्राह्मण इत्युत्तरं दीयते। अयं क इति न जानामीत्यादौ इतिशब्दः समभिव्याहृतवाक्यप्रति-पाद्यजिज्ञासाविषयधर्मविशेषविषयकपरः। स चाभेदेन धात्वर्थज्ञानान्वयी। तथाच तादृश-वाक्यात् समभिव्याहृतवाक्यप्रतिपाद्यजिज्ञासाविषयधर्मविशेषविषयकाभिन्नज्ञानाभाववानहं इति बोधो भवतीति वस्तुस्थितिः। प्रकृतेच अज्ञातवाचकः अर्थदर्शी पुरुषः अयं क

इति पृच्छति। अयं क इति न जानामीति व्यवहरति च। पार्श्वस्थश्च पुरुषः प्रष्टृपुरोवर्ती पदार्थस्सम्यगनुभूयते। परन्तु तस्य अर्थस्य पदविशेषवाच्यत्वं न ज्ञातम्। तस्मात्पदविशेषवाच्यत्वप्रकारको बोधो जननीय इति अयं एतच्छब्दवाच्य इति वाचकशब्दमुपदिशति। ततः स्वेन जिज्ञासितस्य धर्मविशेषस्य ज्ञातत्वात् अयं क इति ज्ञातमिति व्यवहरति। एवञ्च ज्ञाने पदभानं नावश्यकम्। यदि च पदभाने आग्रहः, तदा चैत्रादिज्ञाने तदीयपाचकत्वादिधर्मविशेषा अपि भासन्त इत्यपि स्वीकरणीयं भवेत्। नामधेये ज्ञातेऽपि अर्थगतविशेषधर्मान्तराज्ञानात् अयं चैत्रः क इत्यपि पृच्छ्यते अयं चैत्रः क इति न जानामीति व्यवह्रियते च। अयं चैत्रः पाचक इत्युत्तरेण तद्गते पाचकत्वधर्मविशेषे ज्ञाते अयं चैत्रः क इति ज्ञातमिति व्यवह्रियते। तथाच पाचकत्वाज्ञानेन चैत्रे अज्ञातत्वव्यवहारस्य तज्ज्ञानेन तत्र ज्ञातत्वव्यवहारस्य च तुल्यत्वात् चैत्रज्ञानेऽपि पाचकत्वादि भासते इत्यापद्येत। तस्मात्पूर्वोक्तप्रकार एव साधुः। तत्रच न कार्यकारणभावकल्पनागौरवम्। तथाच सर्वत्र ज्ञाने पदभानं नावश्यकम्।

(b) यच्चोक्तम् कोकिलं (अर्थं) जानतः कोकिलपदेच तद्वाचकत्वमजानतः पुरुषस्य अयं कोकिल इत्यनुव्यवसायवारणाय पदभानमावश्यकमिति।

तन्न। अयं कोकिल इति जानातीत्यादौ इतिशब्दः तत्तद्वाक्यजन्यबोधसमानाकारकपरः। इतिपदार्थश्चाभेदेन धात्वर्थज्ञानान्वयी। स्पष्टञ्चेदमभिहितं भट्टाचार्यैः शक्तिवादे विशेषकाण्डे युष्मदर्थनिरूपणावसरे। एवञ्च अयं कोकिल इत्यनुव्यवसाय इत्यस्य अयं कोकिल इति वाक्यजन्यबोधसमानाकारकानुव्यवसाय इत्यर्थः। तस्यच नापत्तिस्संभवति। शाब्दबोधविषयकोकिल(अर्थ)विषयकज्ञानस्य सत्त्वात्। नच इतिज्ञानमित्यस्य पूर्वोक्तार्थाभिन्नज्ञानमित्यर्थः अर्थज्ञानयोश्च तादात्म्याध्यास इति वाच्यम् आन्तरत्वबाह्यत्व, चक्षुर्ग्राह्यत्वतदग्राह्यत्वादिविरुद्धधर्मप्रत्यक्षे जागरूके सति अर्थज्ञानयोरभेदज्ञानस्यासंभवात्। अन्यथा 'सुखं भवतु इति इच्छा' इति प्रतीतिबलात् सुखभवनरूपार्थस्य इच्छायाश्चाभेदाध्यासः तयोः तादात्म्यञ्च सिद्ध्येत्। अथ तत्पुरुषीयज्ञानं अयं कोकिल इत्यभिलप्येतेत्यत्र दूषणतात्पर्यमिति चेन्न। कोकिलपदे तच्छक्तिं जानद्भिरस्माभिः तदीयज्ञानस्य कोकिलशब्देनाभिलापस्येष्टत्वात्। अथ तेनैव स्वीयप्रतीतिः कोकिलशब्देनाभिलप्येतेति चेन्न। तस्य कोकिलपदे शक्तिग्रहाभावेन तेन तथा अभिलपितुमशक्यत्वात्।

(c) यदपि प्रत्यक्षादौ विषयताभाननियमनिर्वाहाय पदभानमावश्यकमिति।

तदपि न। ज्ञाने यस्मिन्भासते स विशेष्यः। तस्मिन्यो भासते स प्रकारः। अयं घट इति ज्ञाने घटे घटत्वं भासते इति घटो विशेष्यः। घटत्वं प्रकारः। घटनिष्ठा विशेष्यता घटत्वनिष्ठप्रकारताच ज्ञाननिरूपिता। न तु ज्ञानविषयः। न च विषयत्वस्य व्यवसाये अभाने अनुव्यवसाये भानं न संभवतीति वाच्यम्। यतः 'व्यवसायो यद्विशेष्यकः यत्प्रकारकश्च, सः तद्विशेष्यकत्वेन तत्प्रकारकत्वेन चानुव्यवसाये भासते' इत्येव नियमः। न तु 'व्यवसाये यद्भासते तदेवानुव्यवसाये भासते' इति। तथाच विषयत्वस्य व्यवसायाविषयस्यापि अनुव्यवसाये भानं संभवति। अयं गुड इति व्यवसायस्य माधुर्यप्रकारकत्वाभावेन न तदनन्तरभाव्यनुव्यवसाये माधुर्यं भासते। अपितु गुडत्वप्रकारकत्वेनैव व्यवसायो भासते। यदिच 'व्यवसायविषय एव अनुव्यवसाये भासते' इति नियमः, तदा व्यवसायाविषयो व्यवसायः कथं अनुव्यवसाये भासते इति वक्तव्यम्। न च ज्ञानस्वप्रकाशत्ववादिनामस्माकं मते व्यवसायोऽपि व्यवसायविषय एवेति न पूर्वोक्तदोष इति वाच्यम्। तथासति व्यवसायातिरिक्तानुव्यवसायाभावेन अनुव्यवसाये विषयताभानाय व्यवसाये विषयताभानमित्युक्तेरसंगतत्वात्। अस्तुवा प्रत्यक्षादावपि विषयताभानम्। तथापि न पदविषयकत्वं प्रत्यक्षादीनाम्। भवदुक्तनियमशरीरे यत्पदविषयकमित्यंशमपहाय तत्स्थाने यत्पदाभिलप्यमिति निवेशेन सर्वसामञ्जस्यात्। तथाच 'यज्ज्ञानं यत्पदाभिलप्यं तत् तत्पदजन्यबोधविषयतासमानविषयताकम्' इति नियमेनैव विषयताभाननियमनिर्वाहस्संभवतीति न तदर्थं पदविषयकत्वं प्रत्यक्षादीनां कल्पनीयम्॥

(d) इन्द्रियार्थसन्निकर्षोत्पन्नमिति सूत्रे अव्यपदेश्यपदम् निर्विकल्पकपरम्। तेन प्रत्यक्षज्ञानस्य सविकल्पकनिर्विकल्पकभेदेन द्वैविध्यम् सूचितम्। न तु शाब्दबोधे अतिव्याप्तिवारणाय अव्यपदेश्यपदम्। येन शाब्दबोधस्य शब्दविषयकत्वं सूत्रकाराभिमतमिति कल्प्येत। तत्सूत्रभाष्यकारस्यापि न शाब्दबोधस्य शब्दविषयकत्वमभिमतम्। "अर्थवन्नामधेयशब्देन व्यपदिश्यमानं सच्छाब्दं प्रसज्यते" इति भाष्यम्। अस्यच प्रत्यक्षस्य शाब्दबोधत्वापत्तौ न तात्पर्यम्। अपितु प्रत्यक्षमपि शब्दविषयकमिति शब्दरहितमविकल्पकं नास्तीत्यत्र। स्पष्टश्चायमर्थः तत्रत्यतात्पर्यटीकायाम्। तस्माच्छाब्दबोधे शब्दभानं न न्यायभाष्यकारसंमतम्।

ता—टी, १२६ पृष्ठे.

तथा चार्थानां नामधेयात्मकत्वात् तद्गोचरमालोचनमपि नामधेयगोचरमिति अर्थवन्नामधेयेन व्यपदिश्यमानं शाब्दं प्रसज्यत इति। न शब्दप्रमाणकतया शाब्दम्। अपितु शब्दे जातं

अपिच प्रत्यक्षादिज्ञानेऽपि शब्दो भासते इति वदद्भिः कथं भासते इति वक्तव्यम् । नहि चक्षुषः शब्देन लौकिकसंनिकर्षोऽस्ति । नापि ज्ञानलक्षणा प्रत्यासत्तिः । अन्यथाख्यातिनिराकरणावसरे ज्ञानलक्षणायाः प्रत्यासत्तेः भवद्भिः निराकृतत्वात्[1] । तस्माद्यथा सुरभिश्चन्दनखण्ड इति ज्ञाने सौरभं संस्कारसंबन्धेन, चन्दनखण्डश्च संयोगेन भासते । एवम् शब्दः संस्कारसंबन्धेन, घटश्च लौकिकसंनिकर्षेण घटप्रत्यक्षे भासते इति वाच्यम् । तथाच घटादिप्रत्यक्षमपि स्मृत्यनुभवविजातीयं सुरभिश्चन्दनखण्ड इति ज्ञानवदिति केवलप्रत्यक्षस्यैवाप्रसिद्ध्यापत्तिः । न चेष्टापत्तिः । स्मृतित्वासमानाधिकरण-प्रत्यक्षत्वस्याप्रसिद्ध्या सांकर्यस्यैवाप्रसक्त्या सांकर्यभिया सुरभिचन्दनमिति ज्ञानस्य विजातीयज्ञानत्वाङ्गीकारस्य निर्बीजत्वापातात् ।

किञ्च गोज्ञानं अयं गौरिति शब्देनाभिलप्यते । शब्दाश्च स्वभावतोऽर्थपराः । अभिलापजन्यबोधश्च इदंपदार्थे गोशब्दाभिधेयार्थाभेदमवगाहते । अभिलापजन्य-प्रतीतितुल्या चाभिलप्यमानप्रतीतिः । तथाच तच्छब्दाभिलप्यप्रतीतिरपि इदंपदार्थे गोपदार्थाभेदमेवावगाहते । नतु शब्दमपि विषयीकरोति । तस्मान्न अयं गौरित्यादि-प्रतीतिः शब्दार्थयोस्तादात्म्ये मानम् ॥

(२) यदुक्तम् शब्दपुरस्सरत्वाद्विकल्पस्य शब्दोपायकत्वं शब्दविषयकत्वं वेति सिद्धं तयोस्तादात्म्यमिति ।

तन्न । सविकल्पकप्रत्ययोत्पत्तेः पूर्वं नियमेन शब्दस्याभावात् । अस्तुवा शब्द-स्मरणम् । तथापि न तत्पूर्वकस्य अर्थज्ञानस्य शब्दतादात्म्यापन्नार्थविषयकत्वम् ।

शाब्दम् । शब्दश्चास्य विषयत्वेन जनकः अर्थतादात्म्यात् । तथाच नाविकल्पं शब्दरहितमस्तीति तात्पर्यार्थः । तथाचाहुः । “ न सोस्ति प्रत्ययो लोके यः शब्दानुगमादृते । अनुविद्धमिव ज्ञानं सर्वं शब्देन भासते ” । तदस्य निराकरणं लक्षणगतेन आलोचनज्ञानावरोधार्थेन अव्यपदेश्यपदेन सूचितम् । परीक्षापर्वणि वचनार्हमपि सुभाषितरुचितया तद्विलम्बमसहमानो भाष्यकारः लक्षणा-वसर एवाह । अत एवाह । अव्यपदेश्यमितीति ।

१. मञ्जू २५५ पृष्ठे

वस्तुतो ज्ञानलक्षणाप्रत्यासत्तिरेव न । अविद्यमानस्य प्रत्यासत्तित्वायोगात् । न च ज्ञान-विषयत्वं प्रत्यासत्तिः । ज्ञानविषयोभयस्वरूपाविषयता इति मते ज्ञाननाशे तस्या वक्तुमशक्य-त्वात् । तस्मात् स्मृताविव संस्कार एव प्रत्यासत्तिः । एवञ्च मदुक्त एव पर्यवसानम् । सुरभि चन्दनं, सोयमित्यादि च संस्कारचक्षुस्संनिकर्षाद्युभयजन्यज्ञानान्तरमेवेति न स्मृतित्वानुभव-त्वयोरत्र संकरः ॥

तथासति घटस्मरणपूर्वकं घटाभावज्ञानमपि घटतादात्म्यापन्नाभावविषयकमिति घटतदभाव-योस्तादात्म्यं सिद्धयेत् । परन्तु व्युत्पन्नस्य प्रथमतः इन्द्रियार्थसंनिकर्षेण अर्थविषयकं निर्विकल्पकं जायते । तेनच शब्दविषयकस्संस्कार उद्बुद्धः शब्दस्मरणं जनयति । अतः सविकल्पकप्रत्ययः शब्दस्मरणपुरस्सरो जायते । न चैतावता शब्दस्मरणसवि-कल्पकयोरुपायोपेयभावः, शब्दस्य विकल्पविषयत्वं वा सिद्धयति । न हि धूमविषय-काविकल्पेनोद्बोधितः महानसीयवह्निसंस्कारः वह्निस्मरणं जनयति, ततः धूमसविकल्पक-प्रत्ययो जायते इति, वह्निस्मरणधूमविकल्पयोः उपायोपेयभावः वह्नेर्वा धूमविकल्पविषय-त्वम् । शब्दस्मरणस्योपायत्वेपि, असन्निहिते अतीतादौ स्मरणसंभवेन, शब्दस्मरणेन शब्दसंनिधानं नापेक्षितम् । येन अर्थसांनिध्यमेव शब्दसांनिध्यमिति तयोस्तादात्म्यं सिद्धयेत् ॥

(३) यच्चोक्तं शब्दार्थप्रश्नयोरेकाकारोत्तरदर्शनात् तयोस्तादात्म्यमिति ।

तन्न । शब्दानामर्थपरत्वमेव स्वाभाविकम् । घटइत्ययमर्थः इत्युत्तरवाक्येच घट-पदस्य घटः (वस्तु) अर्थः इतिशब्दस्य अभेदोऽर्थः, तथाच अयमर्थः घटाभिन्न इति तद्वाक्याद्बोधः । शब्दप्रश्ने घटइत्ययं शब्दः इत्युत्तरं दीयते । तत्र घटशब्दः शब्दपरः । तस्य शब्दपरत्वं द्योतयति इतिशब्दः । तथाच अयं शब्दः घटा (आनुपूर्वीविशिष्ट)-भिन्न इति बोधः । एवञ्चोत्तरयतः पुरुषस्य न शब्दार्थयोस्तादात्म्याध्यासः । अपिच शब्दः आकाशनिष्ठः श्रोत्रग्राह्यः अर्थश्च भूतलनिष्ठः चक्षुर्ग्राह्यश्चेति विरुद्धधर्मप्रत्य-क्षस्य, कम्बुग्रीवादिमानर्थः न घटशब्दः इति विपरीतप्रतीतेरबाधितायाश्च सार्वजनीन-त्वात् शब्दार्थयोस्तादात्म्याध्यास एव न संभवति ॥

(४) यदपि पदं श्रुतं अर्थं शृणु इति व्यवहारमूलप्रतीत्या तादात्म्यसिद्धिरिति ।

तदपि न । तत्रत्यार्थपदस्य पूर्वोक्तपदवाच्यार्थप्रतिपादकपर्यायान्तरे, वाक्ये वा लाक्षणिकत्वात् । नच तत्र तद्घटकार्थपदम् न शब्दपरमिति द्योतनायैव पदं श्रुतमित्युक्त-मिति वाच्यम् । यतः पदं पूर्वं श्रुतम् । तथापि विस्तरेण तत्प्रतिपाद्यार्थप्रतिपादक-वाक्यम्, तत्प्रतिपाद्यार्थबोधकपर्यायपदान्तरं वा न श्रुतम् । तस्मादर्थपदस्य निरुक्तार्थकथने न कोऽपि विरोधः । अपिच श्रोतव्य इत्यादौ श्रुधातोश्शाब्दबोधार्थकत्वस्य भट्टाचार्यै-र्व्यवस्थापितत्वात् अर्थं शृणु इत्यत्रापि धातोश्शाब्दबोधार्थकत्वमेव अर्थस्य शाब्दबोध-

विषयत्वमस्त्येव । तथाच क्व तादात्म्याध्यासः । तथाच शब्दार्थयोस्तादात्म्याध्यासो नावश्यकः ॥

(५) 'वृद्धिरादैच्' इत्यत्र वृद्धिशब्दः तद्वाच्ये निरूढलाक्षणिकः । तथाच आदैच् वृद्धिपदबोध्यः इत्यर्थः । ओमित्येकाक्षरं ब्रह्मेत्यत्रापि अक्षरशब्दः तत्प्रतिपाद्ये निरूढलाक्षणिकः । तथाच न शब्दार्थयोस्तादात्म्याध्यासमूलकः तादृशः प्रयोगः । वस्तु-तस्तु ओमित्येकाक्षरं ब्रह्मेति श्रुतिः प्रणवे ब्रह्मदृष्टिविधानार्था । उपासनाप्रकरणात् । अन्यथा "असौ वाव लोको गौतमाग्निः" इति श्रुत्या अग्निद्युलोकयोरपि तादात्म्यं सिद्ध्येत् ।

(६) यदपि "रामेति द्व्यक्षरं नाम मानभङ्गः पिनाकिनः" इति प्रयोगः शब्दार्थयोस्तादात्म्याध्यासमूलक इति ।

तदपि न । रामशब्दार्थो यथा पिनाकिनो मानभङ्गप्रयोजकः एवं रामना-मापि स्ववाच्यार्थद्वारा मानभङ्गप्रयोजकम् । तथाच शब्दस्य मानभङ्गकत्वमभिहितम् इति नात्र तादात्म्याध्यासः ।

(७) यदप्युक्तम् "हिरण्यपूर्वं कशिपुं प्रचक्षते" इति प्रयोगमूलतादात्म्याध्या-सात्तयोस्तादात्म्यसिद्धिरिति ।

तदपि न । यथा गभीरायां नद्यां घोषः इत्यत्र नदीपदं गभीरनदीतीरलक्षकम् । तत्तात्पर्यग्राहकञ्च गभीरपदम् । तथा प्रकृते कशिपुपदं हिरण्यकशिपुशब्दप्रतिपाद्ये निरूढलाक्षणिकम् । हिरण्यपूर्वपदं तात्पर्यग्राहकम् । संमतश्चायं बोधो भवतामपि । "अन्त्ये हिरण्यकशिपुनामानं इति प्रतीतेः सर्वानुभवसिद्धत्वात्" इति स्वयमेवोक्तत्वात् । तस्मान्नात्रापि शब्दार्थयोस्तादात्म्याध्यास इति न तेन तादात्म्यं सिद्ध्यति ॥

अपिच शब्दार्थयोस्तादात्म्यमङ्गीकुर्वाणैः, अयं भावभिन्न इति प्रतीत्या भावभिन्नस्य (अर्थस्य) शब्देन तादात्म्यमङ्गीकार्यम् । तच्च न संभवति । शब्दस्य भावत्वात् अर्थस्य च तद्भिन्नत्वात् । नच भिन्नयोरेव तादात्म्यमङ्गीक्रियत इति नेदमनिष्टमिति वाच्यम् । भेदसमानाधिकरणाभेदरूपतादात्म्यवादिभिरपि अत्यन्तभेदे तादात्म्यं न स्वीक्रियते । तथाच

अयं भावादत्यन्तभिन्नः इति प्रतीत्या तादृशार्थशब्दयोरपि तादात्म्यमङ्गीकार्यं तच्चात्यन्तभेदे तादात्म्यासंभवान्नाङ्गीकर्तुं शक्यते । नच अभावस्य अधिकरणात्मकत्वेन अधिकरणभावतादात्म्यापन्नत्वात् भावादत्यन्तभिन्नः अर्थ एव नास्तीति वाच्यम् । घटाभावे यो जलाभावः तस्य अधिकरणीभूताभावतादात्म्यवत्त्वेऽपि भावतादात्म्याभावाद्भावादत्यन्तभिन्नोऽभावः प्रसिद्ध्यत्येव । नच सर्वेषामपि तत्तद्वाचकरूपभावतादात्म्यापन्नत्वात् भावादत्यन्तभिन्नार्थो नास्तीति नोक्तदोष इति वाच्यम् । एतावतापि शब्दार्थतादात्म्यस्यासिद्धत्वेन, तादात्म्यसाधनावसरे सिद्धवत्कथनस्यासङ्गतत्वात् ।

एवम् शब्दाभाव इति प्रतीतेः शब्दाभावस्य (अर्थस्य) तेन शब्देन तादात्म्यमङ्गीकार्यम् । तच्च न संभवति शब्दाभावे शब्दाभावशब्दस्यापि प्रतियोगित्वात् । प्रतियोग्यभावयोश्च तादात्म्यस्य कैरप्यनङ्गीकारात् । नच शब्दाभाव इति प्रतीतिविषयाभावे शब्दाभावशब्दः न प्रतियोगीति तयोस्तादात्म्ये न विरोध इति वाच्यम् । शब्दसामान्याभावावगाहिप्रतीतिविषयाभावे शब्दसामान्यस्य प्रतियोगित्वेन शब्दविशेषस्याप्रतियोगित्वकथनस्यासंगतत्वात् ॥ तस्माच्छब्दार्थयोस्तादात्म्यं न विचारसहमिति तस्य शक्त्युपकारकत्वं सुतरां न संभवति ॥

—(अनुवर्ति)

तद्भूयोप्यभिधीयते । यथा—

देवस्त्वय्यनुकंपते स भगवान्मुग्धेन्दुचूडामणिः
द्रष्टा तत्र चिदम्बरे खलु भवानानन्दनृत्तं विभोः ।
यद्वृत्तं किल दारुकावनतले तन्नर्तकैः प्रस्तुतं
दृश्यं तद्भवता च दृश्यमधुना श्रीमूलनाथान्तिके ॥ १ ॥

व्याघ्रपादः—(सानन्दमुत्थाय, नृत्यन्सहस्तताडनम्)

पूर्वैराचरितं पचेलिममिदं तन्मय्यनन्तं तपः
सर्वस्यापि मनोरथस्य नियतं पारेपदं प्राप्यते ।
भाग्याय स्पृहयन्ति मे त्रिभुवने ये भक्तिमन्तः शिवे
नन्दी सन्दिशति स्म यन्ममकृते त्वामुक्तिरन्याविभोः ॥ २ ॥

भानुकंपः—सखे ! व्याघ्रपाद ! देवादेशकराणां नोचितमेकत्र सुचिरमवस्थानम् । तदेतादृशपरस्परसल्लापसुधारसास्वादभङ्गसाहसस्य प्रथमे वयं कर्तारः ॥

व्याघ्रपादः—भगवन् ! किं ब्रवोमि ? सर्वथा परिपाल्योऽयम् ।

(भानुकंपो निष्क्रान्तः)

कौण्डिन्यः—आअरिअ ! भअवन्तस्स सिरिमूलणाहस्स अवम्मणसगोअरो पसादादिसओ । मम विखु मणो पेक्खणाआलोअणदिण्णक्खणो । ता तुवरेदु पुज्जपादो ॥ (आचार्य ! भगवतः श्रीमूलनाथस्यावाङ्मनसगोचरः प्रसादातिशयः । ममापि खलु मनः प्रेक्षणकालोकनदत्तक्षणम् । तस्मात्त्वरतां पूज्यपादः)

व्याघ्रपादः—भवतु ; प्रेक्षिष्यसे (परिक्रामति)

(नेपथ्येशंखध्वनिः)

व्याघ्रपादः—हन्त ! मध्याह्नः संवृत्तः । (ऊर्ध्वमवलोक्य) ललाटन्तपः तपति घर्मांशुः । (शिवगंगाभिमुखमवलोक्य) ।

खरद्युतिकरोद्गमक्वथितशीधुपाथोरुहं
तटान्ततरुवासिभिः सभयमीक्ष्यते षट्पदैः ।
विकस्वरगरुत्पुटस्थगितलक्ष्मणस्सारसः
तरङ्गकुलडोलिकाविहरणं विहायोत्थितः ॥ ३ ॥

किञ्च ;

आयातान्पर्णशालाङ्कणविटपितलादासरस्तीरमारात्
स्नानायैवोज्जिहाना रविकरविवशानन्तरा स्थापयित्वा ।
सद्यः स्नानार्द्रचीराञ्चलगलितपयोबिन्दुसिक्तान्तरालं
मन्दं मन्दं नयन्ते किमपि मृगशिशून्मार्गमेते मुनीन्द्राः ॥ ४ ॥

कौण्डिन्यः—(ससंभ्रमम्)

पअण्डतवणातवूग्गमलुढन्तपत्तिच्छटा-
विलोलविडपञ्चला तडमहीरुहा संपदम् ।
जलन्तपरिदापिदा भसलचक्कचक्कङ्कका
हुअन्ति णिअअं पुणो णिअजडालवालन्तरे ॥ ५ ॥

इदो अ ।

एदे ण्हाणत्तसोक्खा विरइदभसिदालेवणा चिन्दअन्तो
देवं रुद्दक्खमालाखलखलमुहरीभूददेवालअन्तो ।
मण्णन्तो चण्डचण्डद्दुइकिरणभरं चन्दिमां देवभत्ता
सेवाए संभुणो दे किमवि तदइदो संपदं णीसरन्ति ॥ ६ ॥

[प्रचण्डतपनातपोद्गमलुठत्पतत्रिच्छटा
विलोलविटपाञ्चलाः तटमहीरुहास्सांप्रतम्

जलान्तपरितापितान्भ्रमरचक्रचक्राङ्ककान्
ह्वयन्ति नियतं पुनर्निजजटालवालान्तरे ॥

इतश्च

एते स्नानात्तसौख्या विरचितभसितालेपनाश्चिन्तयन्तो
देवं रुद्राक्षमालाकलकलमुखरीभूतदेवालयान्ताः ।

मन्यन्तश्चण्डचण्डद्युतिकिरणभरं चन्द्रिकां देवभक्ताः
सेवायै शम्भोः ते किमपि तत इतस्सांप्रतं निस्सरन्ति ॥]

व्याघ्रपादः—सम्यगुपलक्षितं वत्सेन । तथाहि—

कृतस्नपनमङ्गलास्सरसि पावनेऽस्मिन्परि-
स्फुरद्भसितलेपनाः करविवर्तिताक्षस्रजः ।

अमी भुवनमङ्गलायितनिजावताराश्चिरात्
परं किमिह सेवया सफलयन्ति जन्मेशितुः ॥ ७ ॥

तदिदानीमनुष्ठितमाध्यंदिनाःसभाजयामोभगवन्तम् (इतियथोक्तमभिनयन् गृहीतफलमूलः—शिवगंगातीरमागत्य मुकुलिताक्षस्तिष्ठति ॥)

कौण्डिन्यः—(सनिर्वेदम्; स्वगतम्) अहो! अअमेवमणिदरवावारो मुउलिदक्खो गमेइ कालम् । महवु बम्मलोअसेलूसणट्टविज्जाविलोअणफुरन्तमाणसस्स किंपि अण्णं णप्पडिभाइ । होदु इम सण्णिहिदं सन्धासमअं वण्णिऊअ धाणप्पडिणिवृत्तचित्तं आअरिअं करिस्सम् । (प्रकाशम्) आअरिअ ! परिणदो वासरो

तथाहि—

सपदि मुउलिदेहिं पम्मिणी पङ्कएहिं
भसलहिअअवञ्छाभङ्गमङ्गीकरेइ ।
विहटइ कुडिलेण देव्वजोएण एह्णिम्
मिहुणमविअ चक्काआण राआउलाणम् ॥ ८ ॥

[हन्त ! अयमेवं अनितरव्यापारः केवलं मुकुलिताक्षो गमयति कालम् । मम खलु ब्रह्मलोकशैलूषनाट्यविद्याविलोकनस्फुरन्मानसस्य किमप्यन्यन्न प्रतिभाति ॥ भवतु ; इमं सन्निहितं सन्ध्यासमयं वर्णयित्वा ध्यानप्रतिनिवृत्तचित्तं आचार्यं करिष्यामि ॥ आचार्य ! परिणतो वासरः ।

तथाहि—

सपदि मुकुलिताक्षैः पद्मिनी पङ्कजैः
भ्रमरहृदयवाञ्छाभङ्गमङ्गीकरोति ।
विघटते कुटिलेन दैवयोगेनेदानीं
मिथुनमपिच चक्रवाकानां रागाकुलानाम् ॥]

व्याघ्रपादः—(प्रतीचीमवलोक्य) हन्त ! गतं दिवसेन ।

अविरतपरिवाहैरातपैर्हन्यमाना-
दनलकणकदम्बैरुद्गतैस्सूर्यकान्तात् ।
अयमधिपतिरह्नां तर्कये तप्तगात्रः
पतति हि यदमुष्मिन् पश्चिमाम्भोधिमध्ये ॥ ९ ॥

(शिवगंगामवलोक्य साश्चर्यम्)

प्रेयस्या सममापिबन् मधुरसानम्भोरुहाभ्यन्तरे
किञ्चित्पत्रविकारदर्शनवशादुड्डीय कौतूहलात् ।

सद्यःसङ्कुचिताम्बुजेन दयितां वीतां विलोक्य भ्रमा-
ञ्झंकुर्वन्विलुठन्पुरो वितपते हा हन्त पुष्पन्धयः ॥ १० ॥

(नेपथ्ये मद्दलध्वनिः)

कौण्डिन्यः—तुवरेदु आअरिओ । जं भरदेहिं उवक्खित्तम् ॥ (त्वरतामाचार्यः यद्भरतैरु पक्षिप्तम् ॥)

व्याघ्रपादः— (सस्मितम्) वत्स ! एषझटिति निर्वर्त्यते सन्ध्यावन्दनविधिः । (तथाकृत्वा त्वरामभिनयन्) एतद्भगवतः श्रीमूलनाथस्य सन्निधानम् । (कर्णं दत्वा साश्चर्यम्)

प्रचलितघनबर्हच्छत्रमुद्भूतनिद्रैः
मदकलकलकेकैः केकिभिः श्रूयमाणा ।
सकलविकटकूटासङ्गजातावलम्भा
मुखरयति मृदङ्गाहङ्क्रिया दिक्तटानि ॥ ११ ॥

(सरभसं परिक्रम्य ; अवलोक्यच) अये ! शिवभक्तप्रायेयं सभा ।

अस्यां शैवसभायां मध्ये श्रीमूलनायको देवः ।
नायकमणिरिव मौक्तिकमालायां राजते दिव्यः ॥ १२ ॥

(विलोकय) एते खलु सामाजिकास्सभाजयन्ति माम् । तद्देवस्य समीप एव तिष्ठामि । (तथा तिष्ठति)

(अथगर्भाङ्कः)

(प्रविश्य सूत्रधारः ।)

विनाध्वरस्य राजानमध्वरं कलयन्मदात् ।
दक्षो व्यापादितो येन नमस्तस्मै पिनाकिने ॥ १३ ॥

व्याघ्रपादः—द्वादशपदेयं नान्दी ; तत्प्रस्तूयताम् ।

सूत्रधारः—भोः ! भोः ! पुरशासनपदारविन्दनिरन्तरसेवानिर्निद्रसकलकलाविस्ताराः ! सभास्ताराः ! सर्वानेष वोनुज्ञापयति सत्यलोकवास्तव्यो रङ्गशशाङ्को नाम भरताचार्यप्रसादपात्रं शैलूषकिशोरः । अथमहमादिष्टोस्मि भगवतः परमेश्वरस्य द्वितीयविग्रहेण सकलजगदानन्दिना नन्दिना ; यथा-"पुण्डरीकपुरवासिनः श्रीमूलनायकस्य सन्निधाने किमप्यभिनवं रूपकं नाटयितव्य" मिति । अस्ति किञ्चिद्दृश्यमभिनवमस्मद्गुरुचरणैरासूत्रितं दारुकावनविलासाभिधानम् । तदधुना तत्रभवद्भिः प्रसादीकृतमवधानमभ्यर्थये । अथवा—

कथावस्तुनि सन्दर्भे तथाभिनयभङ्गिषु ।
माधुर्यं यदि रज्यन्ति सन्तः तद्याञ्चयया कृतम् ॥ १३ ॥

(पुरोवलोक्य)

प्राची पाण्डुमुखी पुरो यवनिकालीलां समालम्बते
ज्योत्स्ना कन्दलिकोदयारुणतरा धत्ते प्रदीपश्रियम् ।
नक्षत्राणि विवृण्वते ततङ्गतः पुष्पाञ्जलिप्रक्रियां
मन्ये नर्तितुकाम एष गगने नेपथ्यगूढः शशी ॥ १४ ॥

(नेपथ्येध्रुवा गीयते)

स्वप्न इव सत्यमेतद्विभाति यन्मायया विश्वम् ।
भूमौ सोप्यवतीर्णः साकं शक्त्या समस्तमोहिन्या ॥ १५ ॥

सूत्रधारः—अये ! उपक्रान्तंभरतपुत्रैः । यदियमवलम्भितमोहिनीवेषेण महाविष्णुना सनाथीकृतपार्श्वस्य भगवतः कामशासनस्य प्रावेशिकी ध्रुवा ; तदहमप्यनन्तरकरणीयाय सज्जीभवामि । (निष्क्रान्तः)

(प्रस्तावना)

(ततः प्रविशति मोहिनीरूपेण विष्णुना सह देवो नन्दिकेश्वरश्च ॥

नन्दिकेश्वरः—(स्वगतम्) अहो! भगवतो वाञ्छानुरूपा भूमिकापरिग्रहोपकरणसामग्री तथाहि—

अजनि शिरसि गंगा मल्लिकादाम फाले
तिलकमलिकनेत्रं कैतकं चन्द्ररेखा।
मृगमदमपि कण्ठे कालकूटांशुपूरः
भुजगपरिवृढास्ते भूषणं तत्तदङ्गे ॥ १६ ॥

(प्रकाशम्) इत इतो देवः।

देवः—(परिक्रम्य) सखे! नारायण! कोयं अनवरतकर्माचरणपरिणतविवेकिनामपि तपस्विनामन्तःकरणकलङ्कः? । यमनीश्वरमेव कर्म कारणमिति मन्वते।

मोहिनी—देव! रोचते मह्यमिदानीं वेषानुरूपभाषाभियोगः।

देवः—यदभिलषितं भवत्याः।

मोहिनी—णाह! एसु दयारसविमुहो देवो; ताणं ईरिसा तारिसाअ भामविसेसा प्फडिप्फुरन्ति। होदु रक्खणिज्जा एव्व अण्णापडिवालआ एदे मुणीन्दा। (नाथ! येषु दयारसविमुखो देवः, तेषामीदृशाः तादृशाश्च भ्रमविशेषाः परिस्फुरन्ति। भवतु रक्षणीया एवाज्ञापरिपालका एते मुनीन्द्राः।

देवः—प्रिये! कः संशयः? रक्षणीया इति; किन्तु दुरहङ्कारभङ्गमेवैषामभिलषामि।

मोहिनी—तह (तथा)

(उभौ परिक्रामतः)

कौण्डिन्यः—आअरिअ ! को इमो विविहमणिभूसणभूसिअङ्गो करकलिअकणअवेत्त-लदो मुत्तिमन्तो विअ मम्महो ? एसाअका ? अयञ्चको ? (आचार्य ! विविधमणि-भूषणभूषिताङ्गः करकलितकनकवेत्रलतो मूर्तिमानिव मन्मथः ? एषाचका ? अयञ्चकः ?)

व्याघ्रपादः—वत्स ! नोचितमस्यां सभायामुच्चैर्यत्किञ्चिदभिधातुम् । (कर्णे एवमिव)

कौण्डिन्यः—(करतलपिहितवदनो निशम्य सानन्दंस्वगतम्) अहो ! गहीदविडवेसो देवो महादेव्वो । कहं मोहिनीवेसंतरिदो भअवन्तोऽपि पङ्कजक्को । कहं णन्दी अ ! हन्त णट्टआणं अहिणअकोसलम् जं सच्छं विअ, पेक्खामि ॥

(हन्त ! गृहीतविटवेषो देवो महादेवः । कथं मोहिनीवेषान्तरितो भगवानपि पङ्कजाक्षः । कथं नन्दीच अहो नर्तकानामभिनयकौशलम् । यत्सत्यमिव पश्यामि ।) (प्रमोदते)

व्याघ्रपादः—क्रियासमभिहारनिरुद्धोपि अश्रान्तकन्दलितः, आनन्दबाष्पपूरः (इति चीराञ्चलेन मार्जयति)

नन्दिकेश्वरः—(परिक्रम्यावलोक्यच) एतत् पुरो दारुवनम् ।

पर्णगृहवाटिकेयं यमिनां पुरतो विलोक्यते यत्र ॥
धर्मजयस्तम्भधियं दिशति निचङ्क्रम्यमानयूपाली ॥ १७ ॥

किञ्च

यथाविधिहुताहुतेस्सिमिसिमायमानानलो-
ल्लसद्बहुलधूम्यया कबलिताखिलाशान्तरः ।
उपांशुगदिता गिरोप्यहह याज्ञिकै र्द्राघयन् ॥
वपापरिमलोर्मिलो वलति गन्धवाहाङ्कुरः ॥ १८ ॥

देवः—(पुरोऽवलोक्य सानन्दम्) कथमयममरपतिदिशामुखमलङ्करोति रोहिणीपरिणीः ।

नन्दी— परिक्षतवपुष्टया जलनिधौ कुलै र्यादसां
भयादधिकलोहितः प्रथमशैलमारूढवान् ॥
चकोरतरुणोच्चलत्पटुसृपाटिकाकर्षणा-
नमत्करतया पुरश्चलति मन्दमन्दं शशी ॥ १९ ॥

अपिच—

ध्वान्तध्वस्तसमस्तलोकपुनरुत्पत्तिस्वतन्त्राब्जभूः
श्रृङ्गारोपनिषद्रहस्यवचसां वेद्यं परं ब्रह्म तत् ।
दुःसाधाधिकमानकाननमहाकौठारिको योषितां
रोदःपञ्जरराजहंसतरुणश्चन्द्रो जरीजृम्भ्यते ॥ २० ॥

मोहिनी—(विलोक्य)

एह्णि सन्तमसद्धिफेह्णिलपओपूरन्दिकंसाहिंदं
पोखित्तं णवणीदअं णहसरंपच्चग्गगोरम्भुअम् ।
पाईराअसुदापटीरतिलअं सामावहूवारुणी-
संपुण्णोज्जलरुप्पभाअणमिमोच्छन्दो णहं गाहइ ॥ २१ ॥

(इदानीं सन्तमसाब्धिफेनिलपयःपूराढ्यकंसाहितं
प्रोक्षिप्तं नवनीतकं नभस्सरःप्रत्यग्रगौराम्बुजम् ।
प्राचीराजसुतापटीरतिलकं श्यामावधूवारुणी-
संपूर्णोज्वलरुप्यभाजनमयं चन्द्रो नभो गाहते ॥)

अविअ

उम्मीलन्तसुदूरओत्पलणवाणन्दकन्दोट्टसेज्जा-
सुत्तोम्मत्तपुप्फन्धअतरुणमहाझंकिआपुंघिआसो ।
एसो णीरन्धआन्तपडिबडसुफढारत्तमुट्टिप्पहार
पेक्खुंभिजन्तदेहपुणकिणकणिआसङ्किआङ्को मिआङ्को ॥ २२ ॥

(अपिच)

(उन्मीलदंशुदूरोत्पतननवनवानन्दनीलोत्पलशय्या-
सुप्तोद्बुद्धपुष्पन्धयतरुणमहाझंक्रियापुंघिताशः ।
एषो नीरन्ध्रध्वान्तप्रतिभटसुभटारब्धमुष्टिप्रहार-
प्रक्षुभ्यद्देहपूर्णकिणकणिकाशङ्किकताङ्को मृगाङ्कः ॥)

नन्दी—

केयं गौरवपुः शशीति भुवने भ्रान्तिं जरीजृम्भ्यते
यद्दृष्टः प्रथमाचलेन्द्रशिखरे बन्धूकगुच्छच्छविः ।
दूरोत्पातभवश्रमोदयविलोलोत्सङ्गरङ्कून्मिष-
द्रोमन्थथोद्धतफेनपुञ्जपिहितं शङ्के विधो मण्डलम् ॥ २३ ॥

देवः—(ज्योत्स्नातिशयं विभाव्य, सस्मितम् ।

ज्योत्स्नेत्युत्सवमावहन्ति जनाता मिथ्यैव दुग्धार्णवा-
ज्जातः कश्चन चन्द्रमा इति परं डिन्डीरपिण्डो महान् ॥
तस्यैतस्य वियद्विलंघनपरिश्रान्तस्य लोकानिमा-
नंहो दुर्दिनयन्ति दुग्धरूचयः स्वेदाम्बुपूरोर्मयः ॥ २४ ॥

नन्दिकेश्वरः—(विहस्य)

यच्छीतद्युतिमण्डले विदलितस्वाराण्मणिश्यामलं
चिह्नं किञ्चन तन्मृगश्शश इति ह्याचक्षते केचन ॥
गाढानङ्गशरज्वरव्यतिकरक्षीणाध्वगप्रेयसी-
चञ्चलोचनतारकारुचिझरी मन्नेति मन्यामहे ॥ २५ ॥

कौण्डिन्यः—आअरिअ ! कोइमो परिहासपसेलववहारो देवाणंवि (आचार्य! कोऽयं परिहासपेशलव्यवहारो देवानामपि ॥)

व्याघ्रपादः—वत्स ! अयमिदानीं देवो लीलया मुनिजनव्यामोहमापतिष्यन्नचरमरस इव मूर्तिमाननङ्गशासनः; तदनुगुणमेव यत्किञ्चिद्व्यवहरति । भवतु, पश्यामः ॥

देवः—(कतिचित्पदानि गत्वा; पुरोऽवलोक्य)

अकपटवचोबीजावापस्थली यमिनामियं
वितरति दृशोरातिथ्यं नश्चिरादुटजावली ।
इह हि वहति घ्राणायुष्यं घनैरिव मूर्तिमान्
स्थगितगगनैर्धूमैर्हैयङ्गवीनपरीमलः ॥ २६ ॥

नन्दी—(सोल्लासम्)

समुन्मीलज्ज्वालापरिमुषितधूमोऽपिसवन-
क्रियाशीलाम्नायव्यवहरणधूतध्वनिरपि ।
हुताशो दीप्ताशो रसयति पुरोडाशमिह नो
विमुञ्चन्नीरन्ध्रं दिशि दिशि च सौरभ्यलहरीम् ॥ २६ ॥

तदिदानीं हूयमानपशुपुरोडाशमेदुरहुताशरोचिरुद्दीपितेषु ससंभ्रमप्रस्तोतृसमुद्गीयमानसमाकर्णनहृष्यदभ्यर्णमृगतर्णकेषु, याजकगणप्रवर्तमानस्वर्ग्यप्रवर्ग्याहुतिपूतेषु परिसरोद्देशेषु तावत्सञ्चरामः ॥

मोहिनी—णाह! अवरोक्खिअफलो खु अअं जण्णो मुणीन्दाणम् । (नाथ! अपरोक्षितफलः खलु अयं यज्ञो मुनीश्वराणाम् ॥)

देवः—प्रिये! यत्र मुनयः, साधयतु तत्र भवती; अहमपि यत्र दीक्षितपत्न्यः । नन्दिन् ! भवता अत्रैव स्थातव्यम् ॥

(उभौ तथा कुरुतः)

देवः—(परितोऽवलोक्य) सर्वतो मां ससंभ्रमं तापसाः पश्यन्ति यावत्, तावत्पर्णशालापरिसर एव सञ्चरामि ॥ (इति निष्क्रान्तः)

नन्दी—(पुरोऽवलोक्य; सस्मितम्) हन्त! समन्ततःकन्दलितकौतुकमिन्दुशेखरमभिपतन्ति चन्द्रवदना यमीन्द्राणाम् । समसमयसमुदयरुचिरकदम्बडम्बरविडम्बिनीनां तापसनितंम्बिनीनामाकर्णयामि कर्णरसायनानि वचनानि । (अवधत्ते)

(नेपथ्ये)

हला !

मुत्तं णेत्तूस्सवमहह मोत्तूण सुइरं
कुण्णेहिं पुण्णेहिं णिअदमवतीणं वणतले ।
इमाणंपेक्खामो परुसणिअमोच्छारणकला——
सीरालीदुप्पेक्खं हदअजमिणं किण्णुददनम् ॥ २८ ॥

(सखि !

मूर्तं नेत्रोत्सवमहह मुक्त्वा सुचिरं
कृतैः पुण्यैर्नियतमवतीर्णं वनतले ।
एषां पश्यामः परुषनिगमोच्चारणकला-
शिरालीदुष्प्रेक्ष्यं हतकयमिनां किन्नुवदनम् ॥

नन्दी—नेदमत्याश्चार्यम् ; सकलभुवनसंमोहनस्य भगवतो मुनिकान्तामोहनमिति ।

(नेपथ्ये) आः तपोधनधर्मदाराः! केयमविमृश्यकारिता भवतीनाम्? यतो निरस्तसमस्तनियमा जुगुप्सितं कर्माचरथ ॥

नन्दी—(सस्मितम्) साधीयानयं कपटोपन्यासः ॥

(नेपथ्ये) महापुरिस!

णिअमो दाव करिज्जइ जाव फलं णो लहिज्ज एदस्स ।
तुम सि फलं णो लद्धो किण्णिअमेहिं किमत्थ अण्णेहिम् ॥ २९ ॥

ता एहि ।

जुत्ताजुत्तविआरो साहीणाणं खु मअणचण्डाळो ।
णं सहइ कालविलंबं पसीद णो पाणपालणं कादुम् ॥ ३० ॥

(महापुरुष!

नियमस्तावत्क्रियते यावत्फलं न लभ्यते तस्य ।
त्वमसि फलं नो लब्धश्च किं नियमैः किमत्रान्यैः ॥

तस्मादिदानीम्

युक्तायुक्तविचारः स्वाधीनानां खलु मदनचण्डालः ।
न सहते कालविलंबं प्रसीद नः प्राणपालनं कर्तुम् ॥)

नन्दी—(पुरोऽवलोक्य) हन्त! प्रतिकृतमेव देवस्यानङ्गेन; यतः—

पतति पदयोरेकाभीकालिलिङ्क्षितीतरा
सरणिमबला रुन्धे बन्धेन काचन संभ्रमात् ।
चपलमपरा चेलं कूलङ्कषप्रमदा हर—
त्युदितमदनातङ्का तं कापि सस्पृहमीक्षते ॥ ३१ ॥

तत्कथमीदृशमननुरूपमध्यवसायमात्मधर्मपत्नीनां समक्षं ते तितिक्षन्ते निरवधिकाहंकारसान्द्रा मुनीन्द्राः । (परिवृत्यावलोक्य) आः ! स्वशरीरमेवैते न जानन्ति ; किंपुनर्दारान् । यावदुपसृत्य पश्यामि ।

(इति पदान्तरंगत्वा)

* त्यक्तमृगाजिनशृङ्गाः चीरसुसंमृष्टगात्रनवनीताः ।
मुक्तसमस्तविधाना मुहुरेते मोहिनीं प्रतीहन्ते ॥ ३२ ॥

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* कृष्णाजिनकृष्णविषाणपरिग्रहो नवनीतलेपनञ्च गात्रेषु दीक्षितानां भवतीति याज्ञिकनिकायप्रसिद्धम् ।

(ततः प्रविशन्ति मुनीन्द्राः)

एकः— (साश्चर्यम्) हन्त ! करकौशलमादिमशिल्पिनः —

तिमिरसुधाकरविभ्रमशंखगिरीन्द्राम्बराम्बुजातानाम् ।
सामानाधिकरण्यं सांप्रतमध्यक्षितं यतोऽस्माभिः ॥ ३३ ॥

द्वितीयः— मन्ये सकलभुवनसंमोहिनो देवतेयम् । अन्यथा कथङ्कारमीदृशी । रूपरेखा स्यात् ?

अपरः— (सानन्दम्)

कलक्वणितकङ्कणं कलितमेखलाडम्बरम्
झलञ्झलितनूपुरं चतुरहारलीलायुतम् ॥
कनत्कनककुण्डलं कथमिमां भुवं मण्डय-
त्यकुण्ठसुषुमोदयं किमपि मन्मथप्राभवम् ॥ ३४ ॥

मोहिनी—(ललितं परिक्रम्य, मुनीन्द्रानवलोक्य मुखं साचीकरोति)

एकः— मसृणतरङ्गितस्तिमितघूर्णितमुग्धचला-
चलमधरालसत्स्मितनिमीलितपक्ष्मलितम् ।
दरचलखञ्जरीटमदभञ्जनचुञ्चु दृशो
र्वलनमिदं तरङ्गयति शर्म कुरङ्गदृशः ॥ ३७ ॥

इतरः— घनकुचकुंभभङ्गुरविलग्नभयप्रचल
न्मणिमयमेखलाकुलविलोलदुकूलवरम् ।
मदललितावलोकरुचिमेचकभूमितलं
धृतिनिधनं तनोति गमनं तदिदं सुदृशः ॥ ३६ ॥

अन्यः— कञ्जासनस्य करकौशलतन्त्रटीका
किञ्चाखिलस्य भुवनस्य विमोहविद्या ।

पञ्चायुधीयतपसां परिणामभेदः
सञ्जायते ननु किलाचरमो रसोऽयम् ॥ ३७ ॥

(सर्वे ससंभ्रममुपसर्पन्ति)

मोहिनी—(किञ्चिदिवावलोक्य चकितेव कुचकलशदरशिथिलमुत्तरीयं पुनरपि दृढीकरति)

सर्वे—देवि! किमित्यात्मनीनमगणयित्वा दासकुलं प्रस्थीयते?

मोहिनी—(किञ्चिदिव विहस्य)

णखु अहं तारिसी (इत्यर्धोक्ते, नयनसंज्ञया वारयति) (नखल्वहं तादृशी)

सर्वे—देवि! नोचितमितोऽन्यत्र गन्तुम्। प्रसीद नमस्यामः ते पादारविन्दयोः। अथवा कोऽधिकारो नः तावकीनपदद्वन्द्वं नमस्कर्तुमपि। (विचिन्त्य) एवं भवतु।

नमस्तस्मै कस्मैचन मकरकेतोरपि मुहुः
तपःपाकः कोऽसाविति कलयते विस्मयरसम्।
यदीयं वक्षस्त्वत्कुचकलशलीलायितगलत्—
पटीरक्षोदानामजनि परमेकाधिकरणम् ॥ ३८ ॥

नन्दी—अहो! शोभितमाचारेण मुनीन्द्राणाम्

मोहिनी—(विलोक्य; भ्रुकुटिं कृत्वा विहस्यच) तुह्माणं असरिसं खु एदं ववसिदम् (युष्माकमसदृशं खल्वेतद्व्यवसितम्)

मुनयः—किं सदृशासदृशचिन्तया? परिपालनीयाः प्रथममसवः

(सनिश्वासम्) किं पुनरसुलभप्रार्थनया? तथाहि—

वल्लीवलितचक्रमक्रमपरित्रुट्यद्बिसं सैकत-
प्रान्तोज्जृम्भितभीतसारसकुलव्याहारकोलाहलम्।

मुक्तालङ्कृतचन्द्रमम्बुजसमुन्मीलत्कपोतारवं
तत्किञ्चित्तवखेलनं सुकृतिना केनापि च प्राप्यते ॥ ३९ ॥

तदिदानीमस्मान्

कर्पूरवीटीप्रतिपादने वा संवाहने वा चरणाम्बुजस्य ।
अक्रीतदासा नवतालवृन्तसंवीजने वा विनियुज्य सर्वान् ॥ ४० ॥

(मोहिनी विस्रस्तनीवी ससंभ्रममाकुला निष्क्रान्ता । मुनयः तामेवानुसरन्तो निष्क्रान्ताः)

नन्दी—(विहस्य,)

विवृतवदनः कश्चित् पादे पतत्यपरो जटा-
पटलमितरो वेण्या बध्वा समं परिहृष्यति ।
शिव ! शिव ! विभो मर्याया सेयं यतो मुनयोऽप्यमी
दधति मदनातङ्कं शृङ्गारनित्यविरोधिनः ॥ ४१ ॥

(नेपथ्ये) अरे ! रे ! कापालिकापशद ! दूषितशापायुधयौवत ! अयं न भवसि ॥

नन्दी—(विलोक्य) हन्त ! केऽपि जरन्मुनयः चन्द्रशेखरेऽपि मुञ्चन्ति शापमयमायुधम् । निरुद्धविफलशापाः कुर्वन्ति चाभिचारम् । आः कोपि हुतवहमुखादुत्पतितो नखायुधः ॥

(विभाव्य)— अपि तरुतललीनामन्धकारस्य सत्तां
अमलदशनरोचिःकन्दलै र्निह्नुवानः ।
बधिरितककुबन्तः क्रुरगल्भघोषैः
सफलयति तरक्षुः चाक्षुषं नोऽधिकारम् ॥ ४२ ॥

इदञ्च ;— विवृतमुखघनाशीः खण्डिकाश्रान्तनिर्य-
द्दरलकणकदम्बैर्दुर्दिनीभूतलोकः ।
कथमयमहिराजः कल्पयन्नल्पभूतान्
युगविगमसमीरानुद्धतः फूत्क्रियाभिः ॥ ४३ ॥

मोहिनी—(स्त्रीवेषमपहायविष्णुरुपेणप्रविश्य ;) नन्दिन्! कथमेते कालकण्ठाय द्रुह्यन्ति मुनिपाशाः ?

नन्दी—देव ! क्षणं क्षम्यताम् । पश्यामो देवलीलाम् । पश्य इतोऽपि—

विकटविघूर्णितनेत्रं विद्युत्संघप्रकाशकेशौघम्।
वामनमतिपीनाङ्गं वलति पुरो भूतमतिभीमम् ॥ ४४ ॥

विष्णुः—सर्वैरपि शर्वसन्निधौ त्यक्तगर्वैरेव भाव्यते

नन्दी—(विहस्य)

मुञ्चन्ति वह्निं कोपेन ज्वलिताङ्गाः तपोधनाः ।
मन्त्रानपि पठन्त्यस्मै महते महतामपि ॥ ४५ ॥

तिष्ठतु तदेतत् । (नभोविलोक्य साश्चर्यम्) आगतममरमालिकयापि ।

अन्योन्यासङ्गवेगत्रुटितमणिगणापूरवर्षोपलाली-
चित्रक्षोणीविभागाः त्रिपुरहतिलुठन्मेरुशृङ्गौघशङ्क्याः ।
प्रायः पारेपरार्द्धं ध्वजशिखरझणात्कुर्वदुच्चण्डघण्टाः
श्रूयन्तेऽमी विमानाः स्तुतिमुखरमुखैर्नाकिभिर्नीयमानाः ॥ ४६ ॥

कौण्डिन्यः—आअरिअ ! को इमो संभमो वेमाणिआणम् । (आचार्य ! कोऽयं संभ्रमो बैमानिकानाम्)

व्याघ्रपादः—सकलजनानुजिघृक्षया क्रमेण किमपि चिकीर्षति देवो महादेवः ॥

(नेपथ्ये)

भोभोः पश्यन्तु भवन्तः—

व्याघ्रं संहृत्य शीघ्रं कररुहशिखया चर्म बिभ्रत्तदीयं
कृत्वाहिं कङ्कणं चाध्वरहुतवहमप्यादधानः कराब्जे ।

पीठीकृत्यापि भूतं डमरुडिमिडिमिध्वानमाद्यत्प्रपञ्चो
नृत्यत्याद्यो नटोऽयं सह गिरिसुतया नूपुरीभूतमन्त्रः ॥ ४७ ॥

व्याघ्रपादः—(सानन्दम्)

अक्षुद्रानपि घूर्णयन्भ्रमिशतैर्भावानकुण्ठस्मित-
ज्योत्स्नाभिः पुनरुक्तयंस्ततइतश्चन्द्रांशुपारम्परीम् ।
तारैर्डामरभैरवैर्मुखरयन्सर्वा दिशो व्यञ्जय-
त्यानान्दाद्वयवासनां भगवतीमाद्यो नटस्याग्रणीः ॥ ४८ ॥

(शिरस्यञ्जलिं निधाय) देव ! परमकारुणिक ! तत्रभवतः परमानन्दरूपस्य

पादाम्भोजाभिघातभ्रमितवसुमतीचक्रघूर्णत्सुमेरु-
व्यत्यस्तस्फाररात्रिन्दिवरचिततटित्पुञ्जकिञ्जल्किताशम् ।
वेगादन्तर्हितोडुस्थितिचलितजटाहिस्फुटास्फाटनिर्य-
द्रत्नज्योतिःकदम्बस्तबकितगगनं नाट्यमव्यादिदं नः ॥ ४९ ॥

कौण्डिन्यः—(संस्कृतमाश्रित्य)

वासस्तारक्षवी त्वग् भुजगपरिवृढो हारयष्टि र्विभूतिः
चालेपो, *जेमनं तद्गरलमपि जरत्पुंगवश्चापवाह्यः ।
त्यक्त्वैतावन्न मेऽन्यत्परमिति परशुं बिभ्रतो हस्तकोणे
नृत्यन्निष्किञ्चनाग्रेसर न कलयसि प्रायशः कस्य हासम् ॥ ५० ॥

व्याघ्रपादः—मैवं वादीः

वस्तां चर्म दिशोऽथवा भुजगमादत्तां विभूतिञ्च वा
भुङ्क्तां हालहलं तथापि जगतामीशोऽयमेषां विभुः ।

(जेमनं=लेह्य आहारः)

माहात्म्यं यदमुष्य तादृशमपि त्रैलोक्यपूज्या हरि-
ब्रह्माद्या भयभक्तिनम्रशिरसः पुष्णन्ति पूर्वे सुराः ॥ ५१ ॥

कौण्डिन्यः—(सभयंनमस्करोति)

नन्दी—(पुरोऽवलोक्य)

नृत्तवेगेन देवस्य मोहिताः परमर्षयः ।
शिव शङ्कर विश्वेश पाहीति प्रणमन्त्यमी ॥ ५२ ॥

विष्णुः—दत्तञ्च नृत्तदर्शनाय देवेन ज्ञानमयं चक्षुरेतेषाम् ॥

(नेपथ्ये)

जय जय जगदीश ! वेदान्तसिद्धान्त ! वामाङ्गशुद्धान्त ! कल्पान्तरुद्राकृते ! विनतभवभयागदङ्कार ! गंगाधरानङ्गभङ्गावह ! अभङ्गुराज्ञानिधे ! पुरहर ! पटुताण्डवोद्दण्डदोर्दण्ड ! खण्डेन्दुचूड ! अखण्डमण्डलयधीश ! प्रभो ! निरवधिकरुणामय ! त्राहि-हालाहलग्रासलीलासमग्राधरोग्रोधुना ॥

इदमपि सकलन्ते रूपमव्याजहृद्यं
परमशिव वयं नो पारयामो विवेक्तुम् ।
अपि परिणतबोधैर्दुर्निरूपं स्वरूपं
किमुत गिरिश विद्मो नेति ते निष्कलं तत् ॥ ५३ ॥

(पुनस्तत्रैव) भोः तपोधनाः सन्तुष्टोस्मि भवतामनन्यसाधरणया भक्त्या । तदिदानीम् ।

अस्मिन्नेव वने विप्रा मम नृत्ताङ्कणे शुभे ।
शिवलिङ्गं प्रतिष्ठाप्य पूजयध्वमतन्त्रिताः ॥ ५४ ॥

पूजया तस्य लिङ्गस्य भोगमोक्षैकहेतुना ।
अनन्यलब्धं परमं लभध्वं पदमव्ययम् ॥ ५५ ॥

नन्दी—अयं खलु भगवाननुगृह्य तापसान् अस्मदागमनमपेक्षते । तदावामपि अभ्यन्तरी-
भवावः ॥

विष्णुः—तथा

(इति तावुभावपिनिष्क्रान्तौ) (गर्भाङ्कः समाप्तः)

व्याघ्रपादः—वत्स ! अपि दृष्टमिदं ताण्डवं खण्डपरशोः ।

कौण्डिन्यः—वाआणं अगोअरं णट्टमिदं आदिमस्स णडस्स । (वाचामगोचरः नाट्य-
मिदं आदिमस्य नटस्य)

व्याघ्रपादः—(सरोमाञ्चम्)

भ्रूकुंसैरभिनीतं नाट्यञ्चेदीदृशं पुरांहन्तुः ।
तत्कीदृशं भविष्यति दारुवने यत्कृतं गिरीशेन ॥ ५६ ॥

तदहं देवस्य ताण्डवावलोकनाय यतिष्ये

(इति निष्क्रान्ताः सर्वे)

॥ इति द्वितीयोऽङ्कः समाप्तः ॥

॥ अथतृतीयोऽङ्कः ॥

(ततः प्रविशति दारुकः, समन्तादवलोक्य)

दारुकः—हन्त ! प्रभातप्राया शर्वरी तथाहि

कोकूयन्ते कुलायस्थितिमविजहतो धीरंधीरंविहङ्गाः ।
शय्योत्थायं मुनीन्द्रा वटुनिकरममी वेदमध्यापयन्ति ॥
द्वित्रैरालेख्यलग्नैरिव गगनतले स्थीयते हन्त तारैः
छायेयं दोर्घदीर्घापि च विरलरुचिर्लक्ष्यते पादपानाम् ॥ १ ॥

अहो प्रत्यूषसमयसविशेषरामणीयकमिदं तिल्ववनम् ॥ तथाहि इदमितःपूर्वम्

उन्नम्रद्रुमरेखिकाघनदलस्तोमान्तरात्कृच्छ्रतः
च्योतद्भिर्नवरूप्यबिन्दुभिरिव प्रायेण यैः चित्रितम् ॥
तैरद्यास्तगिरीन्द्रचुम्बिनि विधौ निर्बाधमन्तर्गतैः
ज्योत्स्नापूरभरैर्विमृष्टतिमिराहंभावमालोक्यते ॥ २ ॥

(विचिन्त्य) इयता कालेन प्रतिबुद्धेन भवितव्यमायुष्मता देवेन वासुदेवेन । (विमृश्य) अथवा किं प्रतिबुद्धेनेति । सुप्तस्य खलु प्रतिबोधः ? । यतो निर्व्याजकरुणाविधायिनः तस्य मुनेरुपमन्योरुपदेशवचनानि स्मारंस्मारमुद्वेलसुधासमुद्रनिमग्नस्य ममापि निद्रा न मुद्रयति लोचने । किंपुनर्भगवतो वासुदेवस्य तादृशीं प्रापितस्य शिवदीक्षाम् ॥ भवतु यथाकालमुपजीविना सन्निहितेन खलु भाव्यम् ।

(परिक्रम्यावलोक्यच सहर्षम्)

इयं पटकुटी विभोर्गरुडचञ्चुकोटीलुठ-
त्फणाधरपताकिकाहरितरत्नकेतूज्ज्वला ।
उदग्रनवमालिकाबहुक्तगन्धमुष्टिन्धया
यतो दधति खेलनं तत इत समीरार्भकाः ॥ ३ ॥

(नेपथ्ये)

जय जय जगत्पते! देवकीनन्दन ! कालीयभुजङ्गफणामण्डलताण्डव ! रक्षैकवीक्षित ! कंसहिंसन पञ्चजनकुञ्जरपञ्चानन ! कुवलयापीडकूटपाटक ! शिशुपालप्रमुखदत्यवनविभञ्जन ! कञ्जाभिरामनयन ! सुप्रभातं भवतः कुहनागोपालस्य ।

संप्रति हि—

चिरतरमनुभूय क्ष्मातले सुप्रसिद्धं
कुलगुरुरतिपुण्यं शैवदीक्षोत्सवं ते ।
कथयितुमिव मोदान्नागलोकस्य सद्यः
प्रविशति सितधामा पश्चिमाम्भोधिमध्यम् ॥ ४ ॥

किञ्च

अन्तर्धेरिह भूयसा कुमुदिनीनाथस्य पत्युस्त्विषा-
मप्युन्मीलनतोऽम्बुजानि कुमुदान्युन्मीलितुं मोलितुम्
ईहन्ते तमसां कुलानि शनकैः स्थातुञ्च यातुं पुरः
छाया गन्तुमिमाञ्च हन्त जगतः प्राचीं प्रतीचीमपि ॥ ५ ॥

दारुकः—कथमेते मागधा यथाकालं प्रत्यवतिष्ठन्ते ! (विचिन्त्य) इदानीं किलायुष्मता निर्वर्तितकाल्यनियमेन भवितव्यम् ॥ क्षणमत्रोपविश्य, विचार्यच प्रविशामि ॥

(पुनर्नेपथ्ये) **वैतालिकः**—देव ! वासुदेव !

तिमिरपरिषद्गोष्ठीभङ्गप्रबन्धविधायिभिः
कमलकलिकासौरभ्यश्रीशिरैकविभेदिभिः ॥
नवकिसलयैर्व्योमाटव्या बलाहितदिङ्मुखैः
करपरिकरैरह्नामेतैरलङ्कुरुते पतिः ॥ ६ ॥

किञ्च

संहर्तुं ध्वान्तलोकानिव दिवसकरे प्रौढबन्धूकगुच्छ-
च्छायासच्छात्रबिम्बे प्रथमगिरिशिरः संभ्रमेणाधिरूढे ।
वल्गन्त्येके पुरस्ताद्दिशि दिशि किरणाः केपि धावन्ति वेगाद्
घूर्णन्त्यन्ये नगाग्रे गृहमपि कतिचिज्जालकैराविशन्ति ॥ ७ ॥

दारुकः—(विलोक्य सहर्षम्) अयं खलु आयुष्मानखिलानपिविनयभयभक्तिविरचिताञ्जलीनहमहमिकया ससम्भ्रममिततत: समापततो निवर्त्य भृत्यजनानसकृदालोकनसंज्ञया ; सह देव्या सत्यभामया पटमडपान्तरादपर इव मार्ताण्डः, पुण्डरीकनयनो निर्जिहीते ॥ मन्ये चिरेण बन्धुजनविरहकातरया देव्यानुनाथितो भगवन्तमुपमन्युमनुज्ञापयितुं प्रस्थित इति । (सस्मितम्) अपर इव *स्त्रैणो भगवानखिललोकसर्गरक्षापहारप्रभुरपि वनिताजनवशंवदो लक्ष्यते । तथाहि अनया देव्या पारिजातप्रसवमभ्यर्थयन्त्यानुनीतः सर्वानपि गीर्वाणान्विजित्य, पारिजातमेवानिनाय ॥ अवेदमचेदमहमिति अखिलेषु धरातलविषयेषु शिवस्थानेषुबभ्रमीति संभ्रमी । विशेषतश्चेदंपदंपरमधिगत्य चिरेणलब्धशिवदीक्षो विसस्मार द्वारवतीमपि । भवतु कोऽहंभगवतोविलासचिन्तायाम् ॥ यावद्देवीसनाथस्य यदुनाथस्य मनोविनोदाय सिंहवर्मणा भूपालेन प्रेषितं चित्रपटमुपहारीकरोमि ॥ (इति निष्क्रान्तः)

(इतिशुद्धविष्कंभः)

(ततः प्रविशति कृष्णदेवः, सत्यभामाच)

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* स्त्रीभ्योहितः = स्त्रैणः रमणीलोल इत्यर्थः ।

कृष्णदेवः—देदि ! सत्राजिद्वंशकनकवैजयन्ति ! पावनरमणीये ! अत्र खलु तिल्व-कानने समन्ततोनिरन्तरविकचविविधतरुकुसुमसरजसविगलदतिबहुळमधुझरजम्भालसम्बाध-परिसरा, नवनवकिसलयकणचर्वणतुन्दपरिमृजपरभृतमधुरविरुतमुखरिता न कस्यवानन्द-मुपजनयति वीथिका ? ॥

सरितां तटीः सिकतिलाः सरसीतटभूमिभारमपिशर्करिलम् ।
अवलोकयाब्जवदने विगलन्मकरन्दतुन्दिलिताम्रवणम् ॥ ८ ॥

सत्यभामा—अय्यउत्त ! णवणवपदाणालिंगिअतरुणपादवाओ, पञ्चक्कवि असन्तमञ्जरीपुञ्जणिहुदणिलीनमहुवराओ, पवणचलिअपल्लुवङ्गलिपत्तुदविलासाओ ; वणि-दाओ विअ दंसणीआओ लदाओ (आर्यपुत्र ! नवनवप्रतानालिङ्गिततरुणपादपाः प्रत्यग्रविकचमञ्जरीपुञ्जनिभृतनिलीनमधुकराः पवनचलितपल्लवाङ्गुलिप्रस्तुतविलासाः वनिता इव दर्शनीया लताः ।)

कृष्णदेवः— विधिविलसितसारं विभ्रमश्रीनिषद्यां
मधुरिमसमवायं मारघण्ठापथन्ते ॥
कमलमुखि ! तदेतत्कान्तिनिष्यन्दि गात्रम्
कथय कलयतां नः का दिदृक्षा लतासु ॥ ९ ॥

सत्यभामा—(वैलक्षण्यन्नाटयति)

कृष्णदेवः— कनकमरुवकाभौ कान्तिपूर्णौ कुचौ ते
तुलयितुमिव यत्नात्तद्विधाः सञ्चरन्तः ॥
कमलमुकुलतप्तं तत्तपः तप्तुमेते
सरसि सरसि सर्वे चक्रवाका वलन्ते ॥ १० ॥

सत्यभामा—(कतिचित्पदानिगत्वा) अंहहे ! एदाणं चक्कवाआणं अदिभूमिंगदा विला-सचाउरी (अहो ! एतेषां चक्रवाकानामतिभूमिङ्गताविलासचातुरी)

कृष्णदेवः—सत्यमुपलक्षितं भवत्या

दशन्ति बिसभङ्गमङ्कुरदभङ्गुराभं मुहुः
कृषन्ति हृषितां तनुं वलितकन्धरं चुञ्चुभिः ।
मदव्यतिकराकुलाकुलतया सकाकूदयं
रथाङ्गमिथुनान्यमून्यहह कुर्वते कूजितम् ॥ ११ ॥

सत्यभामा—मोरो णिच्चइ तुज्ज किण्णु सविहे ।

कृष्णः—विद्युल्लुतादर्शनात् ।

सत्यभामा—(सस्मितम्) णोमेहो अवि होदु, घुम्मइ कुलोभिङ्गाण-

कृष्णः—वल्लीयतः ॥

सत्यभामा—णो रुक्खो खु तमालओ अहिमदो कान्ताडवी ।

कृष्णः—ईदृङ् नसा ।

सत्यभामा—(सोल्लासम्) आरा सुव्वइ हंसआरवकला ।

कृष्णः—सञ्चारि पद्मंयतः ॥

(मयूरो नृत्यति तव किन्नु सविधे विद्युल्लतादर्शनात्
नो मेघोऽपि भवतु घूर्णते कुलं भृङ्गाणां बल्ली यतः ।
नो वृक्षःखलु तमालकोऽभिमतः कान्ताटवीदृङ्नसा
आराच्छ्रूयते हंसकारवकलः सञ्चारि पद्मं यतः ॥ १२ ॥)

सत्यभामा—अण्णं मए उवक्खित्तमण्णं समत्थिअं अय्यवुत्तेण ॥

कृष्णः—(कतिचित्पदानिगत्वा) इतोदीयतामालोकनक्षणः —

सरजसमधुधारासारसंपर्कखञ्जाः
प्रतितरुतलमेते प्रायशः चञ्चरीकाः ।

विदधति विपुलाक्षि ! प्रौढसन्तापलीन-
स्फुटकनकनिमग्नोद्दामशकाश्मशङ्काम् ॥ १३ ॥

इतः पश्य चौर्यरतैकतानत्वमलिनः ।

आच्छाद्य पक्षतिपुटेन हठेन योषां
स्नेहादिव स्तबकसीमनि चञ्चरीकः ।
आलिङ्ग्य चुम्बति समञ्चितमोदमन्या-
माकूतमुद्रितरवामलिनीमिदानीम् ॥ १४ ॥

सत्यभामा—अय्यवुत्तेण सिक्खिदो अलिपोदो (आर्यपुत्रेण शिक्षितोऽलिपोतः)

कृष्णः—(मन्दस्मितं करोति)

सत्यभामा—(समन्तादवलोक्य)

पेरन्तपुल्लणववल्लिगुलुच्छसेज्जा-
पासुत्तचप्पहपवुत्तमहन्धआरम् ।
कोदूहलं कुणइ काणणमज्जभाणु
मोहासहं पचुरमम्महबाहुधीरम् ॥ १५ ॥

(पर्यन्तफुल्लनववल्लिगुलुच्छशय्या-
प्रसुप्तषट्पदप्रवृद्धमहान्धकारम् ।
कौतूहलं करोति काननमद्य भानु-
मयूखासहं प्रचुरमन्मथबाहुधैर्यम् ॥)

(पुनः सहर्षम्) इदंखु मन्दमन्दवलन्तचन्दणसेणिलगन्धवहान्दोलिअतरुणसह-आरणिपडन्तकुसुमधूलीपालिआघोलन्तमहुअरमहुरझङ्कारमुहरिदं, कीलन्तवसन्तलच्छी-चरणमणिसिंखलाझणझणासङ्किदकीलासरविहरन्तजलचरविहगकोलाहलपवञ्चिअपञ्चसरबिरुद-गाहासिलाघं णवणवपल्लवभङ्गचव्वणगव्विअकोइलपञ्चमदिण्णकण्णपारणं कुणेइ मह-न्दमानन्दम् ॥

(इदं किलमन्दमन्दवलच्चन्दनशैलगन्धवहान्दोलिततरुणसहकारनिपतत्कुसुमधूलिपालकाघूर्णन्मधुकरमधुरझङ्कारमुखरितं क्रीडद्वसन्तलक्ष्मीचरणमणिशृखलाझणझणाशङ्कितक्रीडासरोविहरमाणजलचरविहगकुलकोलाहलप्रपञ्चितपञ्चशरबिरुदगाथाश्लाघं, नवनवपल्लवभङ्गचर्वणगर्वितकोकिलापञ्चमदत्तकर्णपारणं करोति महान्तमानन्दम् ॥)

कृष्णः—स्थानेखल्वानन्दो भवत्याः ॥

विषमविशिखवीरवन्दिताद्दक्-
पिककुलपञ्चममञ्जुलान्तराणि ।
मधुपमधुसपीतिमन्दिराणि
प्रमदभरं प्रथयन्ति काननानि ॥ १६ ॥

सत्यभामा—इदो अतिविसमत्थळखलन्तसारणीतरलतरङ्गतालवण्डपाटिअकणिआसङ्गसीअलमलङ्करोदु—शिलाअलमय्यवुत्तो ॥ (इतोऽतिविषमस्थलस्खलत्सारणीतरलतरङ्गतालवृन्तपाटितकणिकासङ्गशीतलमलङ्करोतु शिलातलमार्यपुत्रः)

कृष्णः—एवमेवैतत् ॥ ये किल—

चतुरसखीकराम्बुजपरिग्रहपूर्वमिल—
न्मणिमयकुट्टिमेषु गतिभङ्गमुपस्कुरुतः ।
शिव शिव ते पदे विपिनसीमनि चारयता
परमपराद्धमिन्दुमुखि ! संप्रति हन्त मया ॥ १७ ॥

(इति तथा कृत्वा) देवि ! लवलीलतालिङ्गितैकभागः शिलातलारूढः कनकलतासनाथैकभागः क्रियतामसौ बालतमालपादपः ॥

सत्यभामा—(सस्मितं शिलातलमारोहति)

कृष्णः—

न मेऽस्ति परिचारिका किमिति खिद्यसे नन्वयं
निदेशकृतिलालसो निकट एव ते वर्तते ।

अलङ्कुरु विशङ्कमङ्कतलमङ्घ्रिसंवाहनैः
करौ कलयतामिदम्प्रथमपक्रिमं तत्तपः ॥ १८ ॥

सत्यभामा—किंविडम्बीयदि पादपरिआरिआ? (किं विडडंब्यते पादपरिचारिका)

कृष्णः—अतिचिरसञ्चारेण परिश्रान्तामुपलक्षयेऽत्रभवतीम् । यतः

उद्वेलश्वसितानिलव्यतिकरैरुत्कम्पमानौकुचा-
वुन्मीलन्ति मुखेन्दुबिम्बमभितः सान्द्राः श्रमाम्भःकणाः ।
ऊर्वोरूढनितम्बयोर्विवृणुते खेदं दुकूलाञ्चलं
मन्ये व्यत्ययकेलिखिन्नमिव तद्देव्यङ्गमङ्गं तव ॥ १९ ॥

सत्यभामा—अय्यवुत्त! एदाणीमुवरि वत्तुमपण्डिआअहम्मि । होदु; को अण्ण ओहसिज्जइ । ता भण जं तुज्ज रोअइ (इदानीमुपरि वक्तुमपण्डिताहमस्मि । भवतु कोन्योऽपहसिष्यति । तद्भण; यत्तुभ्यं रोचते)

कृष्णः—(सरोमाञ्चम्) अपि स्मर्यते? तादात्विकोयमुदन्तो योऽनुभतमूर्वो देव्या नवोढया ।

तदा निर्मर्यादस्मरशरकलासारपिशुना-
न्यवेक्ष्य ह्यङ्गानि स्मितकुटिलनेत्रा यदवदन् ।
मिथः सख्यो लज्जापरिणतिनताङ्ग्याः स्थितिमयि
त्वया तत्प्रत्यक्षं मम चगृहवातायनजुषः ॥ २० ॥

सत्यभामा—अदोखु ताहिं सहीं अतिमेत्तं तस्सिं काले पवुत्तो परिहासो । (अतः खलु ताभि सखीभिरतिमात्रं तस्मिन्काले प्रवृत्तः परिहासः । यतः सन्निधानेयूयम्)

कृष्णः—

इयं वन्या वीथी परिचयपरित्रस्नुरधिकं
पुनस्सत्तासत्ताविषयविभवः ते प्रियतमे ।

असौ मध्यो भारं पृथुलतरयोर्हन्त कुचयोः
न चेदुत्सङ्गोऽयं नलिननयने! वोढुमुचितम् ॥ २१ ॥
(इति बलादुत्सङ्गमारोपयति)

सत्यभामा—(पत्युः कण्ठमालिङ्गति) अअउत्त! दिट्ठाइ णेत्तरसाअणाइ दिव्वत्थलाइ। परिपूतोविअ अप्पा लद्धमिव जम्मफलम्। ता इदो उक्कण्ठा अइ दट्ठुमह्मकेरपुरी ॥ (आर्यपुत्र! दृष्टानि नेत्ररसायनानि दिव्यस्थलानि परिपूत-इवात्मा। लब्धमिवजन्मफलम्। तत इत उत्कण्ठयतेद्रष्टुमस्मत्पुरी ॥

कृष्णः—(सस्मितम्) देवि! गुरुचरणाननुज्ञास्य झटितिप्रस्थीयते।

सत्यभामा—(पुरोऽवलोक्य; समीरातिशयमभिनीय; सभयम्) अय्यवुत्त! परित्ताअस्स! मरित्ताअस्स!! एसो कोऽवि दुट्ठसप्पो एत्त सम्मुहमुच्चलइ (आर्यपुत्र! परित्रायस्व! परित्रायस्व!! एष कोऽपि दुष्टसर्पोऽत्र सम्मुखमुच्चलति।)

कृष्णः—(विलोक्य,) हन्त! न कोऽपि। परिवेष्टितः पटखण्डः। यं पुनरहिरिति मनुते-देवी। प्रिये! मा भैषीः। अहमेनमादाय दर्शयामि। (इति सवेगमादाय उत्प्रेक्ष्यच) अहो। कस्यापि कारुतरस्य शिल्पसर्वस्वशंसी चित्रपटः।

सत्यभामा—(विलोक्यसाश्चर्यम्) अहो! समीरणसमाआदो चित्तपडो (निरूप्य) अय्यवुत्त! अहेहिं परिशीलिआइ थलाइ एत्त लग्गिज्जन्ति। ता केण एसो णिम्मितो। (आश्चर्यम् समीरणसमागतः चित्तपटः। आर्यपुत्र आवाभ्यां परिशीलितानि स्थलानि अत्र लक्ष्यन्ते तस्मात्केनैष निर्मितः)

कृष्णः—(विलोक्य) नूनमयमस्मदभिप्रायवेदिना दारुकेण समीराभिमुखं न्यस्तो भवेत् ॥ न जाने केनायं प्रहित इति। (पटस्य पश्चाद्भागमवलोक्य) अये! मषीरेखया न्यस्तान्यक्षराणि। (वाचयति)

"देवस्य वयस्येन सिंहवर्मणा देवस्य चित्तविनोदाय प्रहितोऽय"मिति ॥

सत्यभामा—को एसो पुरिसो जो अज्जवुत्तस्स सिणेहभाअणम्?

कृष्णः—आम् देवि! स खलु बह्वोः कालादस्मानुसरति आत्मनः सैद्धं त्वचमपनेतु कामः। तदिममुदन्तमाचार्यपादाय चित्रपटमुखेन निवेदयामि।

सत्यभामा—(सौत्सुक्यम्) अय्यवुत्त! किंआअरिएण उवदिट्ठम्? कीरिसी सिवदिक्खा?। (आर्यपुत्र! किमाचार्येणोपदिष्टम्? कीदृशी शिवदीक्षा)

कृष्णः—(विहस्य) देवि! अननुवेद्यं रहस्यं पृच्छसि। भवतु पश्चात् कथयामि। झटित्युपसर्पावो गुरुचरणसन्निधिम् (कतिचित्पदानि गत्वा कर्णं दत्वा) निकुञ्जान्तरेषु सञ्चरतां शुकानामालाप इव श्रूयते यावदुपलप्स्ये। (कर्णं ददाति)

(शुकः—आकाशे)

अहो! प्रशान्तपावनोऽयमाकृतिसन्निवेशः तदनतिक्रमणीयः समुदाचारः।

अविद्याबीजविध्वंसलभ्यं किमपपि सौरभम्।
प्राप्तोऽहं दर्शनाद्यस्य तन्त्वां वन्दे दयानिधिम्॥

कृष्णः—(साश्चर्यम्) हन्त! प्रथमदर्शने गुरुणां यदभिहितमस्माभिः तदेवेदानीं जल्पति शुकराजः।

सत्यभामा—(सविस्मयम्) जइ एव्वं पुणो वि सुणुमो। णोसेसं कहइस्सति सुओ (यद्येवं पुनरापि शृणुवः, निःशेषं कथयिष्यति शुकः)

(अवधत्ते आकाशे)

शुकः (आकाशे) परमपुरुष! कोऽयं भूमिकानुगुणो विलासो भवतः? जगदनुग्रहाय प्रतिपद्यस्व शैवदीक्षाम्॥

कृष्णः—प्रिये! तादात्विकोऽयं प्रस्तावः।

सत्यभामा—सुमरीअदि (स्मर्यते)

शुकः—(आकाशे)

न यावदुपतिष्ठते ननु तपः फलं पार्वती-
पतेः चरणपङ्कजं प्रथमवाग्भिरध्यापितम् ।
अशेषभयभञ्जनं किमपरेण तावत्क्षितौ
जरामरणजन्मनां भवति जन्तुरेकान्तभूः ॥ २३ ॥

किञ्च

त्रिभुनसारमपारं दिनकरचन्द्राग्निलोचनत्रितयम् ।
अजमजरमप्रसाद्य त्रिष्वपि लोकेषु को लभेत सुखम् ॥ २४ ॥

सत्यभामा—(साशङ्कम्) अय्यवुत्त ! कहिअं हि परमसिवस्य महन्तत्तणम् (आर्यपुत्र ! कथितं हि परमशिवस्य माहात्म्यम्)

कृष्णः—प्रिये ! एतदेव पृष्टमुत्तरितञ्चाचार्यचरणैः

शुकः—(आकाशे)

यत्तन्निष्कलमीशतत्वमभवत्तस्मात्सदाख्यं दशै-
कांशात्तस्य मनोन्मणिर्विजयते वामाङ्गमासेदुषी ।
एवं तत्वमिहैश्वरं समुदितं रुद्रः सहस्रांशतः
कोटयंशादपि विष्णुरम्बुजभवोऽप्यस्यान्यदेवैः कृतम् ॥ २५ ॥

सात्यभामा—सुदं सोदव्यम् । अह किं दुल्लहा सिवदिक्खा ? (श्रुतं श्रोतव्यम् । अथ किं दुर्लभाशिवदीक्षा ?) (शुकः—आकाशे)

अपश्चिमतनोः पशोरखिलपाशनाशावहः
षडध्वपरिशोधनात्किमपिकर्मसाम्ये सति ।
अनन्तसुखसन्ततिव्यतिकरोर्मिलोऽयं गुरोः
दयामयसुधारसैर्भवति शम्भुदीक्षोत्सवः ॥ २६ ॥

ततश्च––

निरालम्बेऽनाख्ये सकलमलदूरे परिगलद्-
विभेदे निस्तत्वे सति चिति परानन्दमसृणे।
नियुक्तः क्षेत्रज्ञो जलमिव जले सर्पिषि पुनः
यथा सर्पिश्चैकीभवति धुतपाशव्यतिकरः ॥ २७ ॥

अथचोक्तम्––

"रसविद्धं यथा ताम्रं हेमत्वं प्रतिपद्यते।
तथात्मा ज्ञानसबन्धाच्छिवत्वं प्रतियद्यते" इति ॥ २८ ॥

कृष्णः––देवि! ननु नवीकृतोऽयमुपदेशः शुकमुखेन।

सत्यभामा––सिवदिक्खा एव्व एवमुत्तेति वत्तव्वम् (शिवदीक्षैवैवमुक्तेति वक्तव्यम्)

कृष्णः––देवि!

वागीशा जननी यस्य व्योमयापी पिता शिवः।
मन्त्रैः शिवाध्वरे जातः स मुक्तो नात्र संशयः ॥ २९ ॥

किं बहुना गुरव एवात्रप्रमाणम् ॥

तथोक्तम्––

पूजामूलं गुरोः पादोमन्त्रमूलं गुरोर्वचः।
ध्यानमूलंगुरोरूपं ज्ञानमूलंगुरोः कृपा–इति ॥ ३० ॥

(कतिचित्पदानिगत्वा) पुरोऽवलोकयसहर्षम्)

पर्णशालापरिसरंदीपयन्ब्रह्मवर्चसैः।
स एष गुरुपादो नः कृतार्थयति लोचने ॥ ३१ ॥

(ततः प्रविशति उपमन्युः––परिक्रामन्)

उपमन्युः—तत्सत्यमधुना स्वयं प्रयोगादप्यन्तेवासिभिः प्रयोगो गरीयानिति ॥ यतः—

सन्तुष्टात्तपसा स्वयं पुरजितो लब्धेन दुग्धाब्धिना
चेतःकिल्बिषहारिभि र्न च तथा तातोपदेशामृतैः ॥
कृष्णेन प्रचलिष्यतीति भुवने धर्मोऽयमैश श्चिरात्
आनन्दोर्मिलमान्तरं किमपि नस्तत्त्वं यथा वर्तते ॥ ३२ ॥

(पुरोऽवलोक्य सस्नेहम्)

शान्तशृङ्गारवीराणां रसानां यो निवासभूः ।
स एष सत्यया साकमयेऽस्मानभिवर्तते ॥ ३३ ॥

कृष्णः—(उपसृत्य) भगवन् ! वासुदेवोऽहमभिवादये । देवी च सत्यभामा ।

उपमन्युः—वत्सौ ! किमपरमाशास्महे ? शिवविज्ञानसंपन्नौभूयास्ताम् (उभौ सविनयं तिष्ठतः)

उपमन्युः—परिशीलितः कश्चिदयं तिल्लवनोद्देशः ? कच्चिदृष्याश्रमभूमयो रमयन्ति ? अपि सुखयति वा सेवा श्रीमूलनाथस्य ?

कृष्णः—भगवन् । इदं एवमिति न विचारयति भगवदुपदेशवचनसुधास्वादसमेधमानपरमानन्ददुर्ललितमन्तः करणम् ॥

उपमन्युः—वत्स ! तथापि व्रतोपवासक्रियासमभिहारेण बलवदस्वस्थशरीरमिव भवन्तं उपलक्षये । इमाञ्च देवीं सत्यभामाम् । ततः तातचरणाननुज्ञाप्य चिरविरहविह्वलानां बन्धूनामलङ्करोतु दर्शनपथमायुष्मान् ॥

कृष्ण:—यदाहुराचार्यचरणाः ॥

उपमन्युः—तदिदानीं तातसमीपमेव गच्छामः ।

कृष्ण:—तथा (सर्वे परिक्रामन्ति)

उपमन्युः—(पुरोऽवलोक्य) इयं पुनस्तातपर्णशाला । (किञ्चिदन्तरं गत्वा, अवलोक्य सहर्षम्) वत्स ! पश्य ।

सङ्कल्पोपनमन्महेशनयनद्वन्द्वीभवत्पुष्पव-
च्छायोन्मेषवशादिवार्द्धविकचे नेत्रारविन्दे वहन् ॥
आनन्दस्मितहारलोलुपतयेवाग्रे चिरं वक्षसा
विष्टब्धेन कृतार्थयन्नपिचनः सोऽयं गुरुः सांप्रतम् ॥ ३४ ॥
(ततः प्रविशति समाधिमभिनयन्व्याघ्रपादः ; शिष्यश्च)

उपमन्युः—(उपसृत्य) वत्स ! कौण्डिन्य ! कियच्चिरमारब्धसमाधेः तातपादस्य? ॥

सत्यभामा—अय्यवुत्त ! सण्णिहिदो खु देवपूआसमओ । ता झत्ति उम्मीलअस्स इ विलोअणाइ ॥ (आर्यपुत्र सन्निहितः खलु देवपूजासमयः तस्मात् झटिति उन्मीलयिष्यति विलोचने)

कृष्णः—भगवन् ! किमतोऽपि भगवत्प्रसादादन्यत्किंवार्थनीयम् ॥ यतः समाधिना ताम्यन्ति भगवत्पादाः परमाचार्याः ।

उपमन्युः—यदा खलु सत्यलोकशैलूषैरभिनीतं दारुकावनचरितं देवस्य, तत आरभ्य एवं शिवयोगे प्रवर्तते ।

व्याघ्रपादः—(दारुकावनशब्दश्रवणेन सामिशिथिलीकृतसमाधिः ; (सहर्षं सरोमाञ्च-मञ्जलिं बध्वा)

भ्राम्यन्मौलितरङ्गिणीजलकणव्यासङ्गपौनःपुनी-
कुप्यत्पाणिहुताशनारभटिकानिर्व्यूढवाद्यान्तरम् ॥
शिञ्जन्नूपुरशिञ्जितैः श्रवणयोरायुष्यमुत्पादयन्
नृत्तं तन्नटनायकस्य पुनरप्यध्यक्षयेयं किमु ॥ ३५ ॥

तदानीं खलु——

पादाघातातिरेकभ्रमदवनिभरक्षुब्धकुम्भीनसेन्द्र-
न्यञ्चद्वक्त्रौघनिर्यद्बहुलगरझरीपीतपातालगोलम् ॥
विष्वक्क्रीडज्जटालीचलभुजगकुलश्वासझञ्झासमीर
व्यावल्गद्व्योमयानं चिरतरमभवत्ताण्डवं विश्वनेतुः ॥ ३६ ॥

किञ्च

विष्वद्रीचीभिरस्य त्रिपुरविमथितुर्हन्यमाने जटाभि-
र्ब्रह्मस्तम्भे रयेण भ्रमति कलयतो मण्डलाकारनृत्तम् ॥
व्यत्यस्तस्वाधिवासाः किमिति भयभृतः ते शुनासीरमुख्या
दिक्पालाः प्रत्यमुञ्चन्निजनियतदिशानायकत्वाभिमानम् ॥ ३७ ॥

(सनिर्वेदम्) अथवा मम खलु विविधविषयजटिलचेतसः कोऽधिकारः स्मर्तुमपि विभोर्नटनम्, किंपुनर्द्रष्टुम्? ॥

तिर्यक्कुञ्चितवामहस्तचरणं तीव्रभ्रमीमण्डली-
भूतालीकविलोचनानलशिखादीप्ताखिलाशान्तरम् ॥
व्यत्यस्ताखिलभावमाकुलजटानिष्पीततारापथम्
धन्यः पश्यति तादृशं भगवतः तापापहं ताण्डवम् ॥ ३८ ॥

तिष्ठतु तदेतत्। समाधिरेव शरणम् ॥

(उन्मील्य लोचने) सन्निहिता स्नानवेला । कुतो वत्सः कौण्डिन्यः ?

कौण्डिन्यः—आअदं मए (आगतं मया)

उपमन्युः—(सविनयमुपसृत्य) तात ! एष वासुदेवः देव्या सह सत्यभामया तातपाद-वन्दनाय सन्निहितः ।

व्याघ्रपादः—किं भगवता समागतं वासुदेवेन ?

कृष्णः—(चित्रपटं पुरोनिधाय देव्या सह प्रणमति)

व्याघ्रपादः—(सस्नेहम्) ब्रह्मादिवन्द्यस्यभगवतोऽन्यस्मिन्वन्दनमिति न किमेतद्विड-म्बनम् ? तथापि लोकयात्रामनुवर्तमानस्य वयमप्यनुकुर्मः ॥

कृष्णः—(सविनयं तूष्णीं तिष्ठति)

उपमन्युः—बहोः कालाद्वृत्तस्य विरहवैधुर्यमनुभवन्ति बान्धवाः ।

व्याघ्रपादः—(सस्मितम्) चिरसंस्तुतमपि नवमिव दर्शनममुष्य न कस्मै रोचते ? (कृष्णमवलोक्य)

यथानन्दघनं ज्योतिरेणाङ्कार्द्धविभूषणम् ॥
आनन्दयति नश्चेतः तथा त्वमपि सांप्रतम् ॥ २९ ॥

उपमन्युः—(विमृश्य) कोऽयं चित्रपटः ?

कृष्णः—मनुवंशप्रसूतिः सिंहवर्मा नाम नरपतिः ।

व्याघ्रपादः—अस्ति श्रूयते

उपमन्युः—ततः

कृष्णः—तेनाऽयं प्रेषितः चित्रपटः, यतते च सैंहरुपनिवारणाय ॥

व्याघ्रपाद:—किमन्येन यत्नेन? विद्यमाने शिवगङ्गाभिधाने तीर्थराजे।

कृष्ण:——(सहर्षम्) चिराय चरितार्थाभिलाषः स राजा। तदमुमत्र प्रस्थापयामि (देव्या सह प्रणम्य) सर्वथाऽनुग्राह्योऽयं जनः॥

उभौ— व्रज द्वारवतीं कृष्ण पन्थानः सन्तु ते शिवाः॥
जप पञ्चाक्षरीं नित्यं भज पादौ च शूलिनः॥ ४० ॥

कृष्ण:—यदाहुराचार्याः (इति पुनः प्रणम्य देव्या सह निष्क्रान्तः)

उपमन्यु:—तात! चिरेण वासुदेवविरहविह्वलमन्तःकरणम्॥ ऊर्ध्वमवलोक्य)

परिमललहरीभिः सर्वतो याजुषीभिः
करनिकरमिषेणाध्यापयन्विश्वमेतत्।
स्तिमित इव भयेन स्वप्रतापातितापो-
दितमयमघमह्नां निह्नुतेऽह्नाय नाथः॥ ४१ ॥

तद्वयमपि स्नानायोत्तिष्ठामः

(इतिनिष्क्रान्ताः सर्वे)

इति तृतीयोऽङ्कः समाप्तः

अथ चतुर्थोऽङ्कः ।

(ततः प्रविशति चित्रपटहस्तः कौण्डिन्यः)

कौण्डिन्यः—आणत्त ह्मि आइरिअउत्तेण उवमण्णुणा, "जह वच्च ! कुण्डिण्ण तत्तभवन्तस्स तादपादस्स चित्तविणोदअं चित्तपटं आणए त्ति । जाव सण्णिहिदो होमि [परिक्रम्य विचिन्त्य] मण्णे भअवदो वि ताण्डवमेव्व परमाणन्दजणयं त्ति जदो पुणो पुणो लद्धपरमसिवदंसणोवि ताण्डवालोअणदिण्णखणो किलम्मइ पुज्जपादो । तह अ मुउलिअलोअणो संकप्पसंपादिअनिरदिसयाणन्दपिसुणघण-पुलअकवचिअसरीरो अविरदप्पसरेहिं आणन्दस्सुजलेहिं नईमादुअमिअ करेइ उडअब्भन्तरकन्दारसन्निवेसम् । गयं वि समअं न मुणइ, अवि णाम पूरइस्सइ मणोरहमेदस्स परमेसरो [निमित्तं सूचयन्] मण्णे फळिदप्पाअमेव्व चिन्दिअं आरिइअस्स । [परिक्रम्यावलोक्य] अहो दिट्ठिआ एसो आइरिओ सह तणयेण उवमण्णुणा किं वि मन्दयन्दो उटअवेइं अलंकरेदि । जाव उवसप्पामि [उपसर्पति] (छा) आज्ञप्तोऽस्मि आचार्यपुत्रेणोपमन्युना, यथा वत्स ! कौण्डिन्य ! तत्रभवतः तातपादस्य चित्तविनोदनाय चित्रपटमानयेति । यावत्सन्निहितो भवामि । मन्ये भगवतोऽपि ताण्डवमेव परमानन्दजनकमिति । यतः पुनः पुनः लब्धशिवदर्शनोऽपि ताण्डवालोकनदत्तक्षणः क्लाम्यति पूज्यपादः । तथा च मुकुलितलोचनः संकल्पसंपादितनिरतिशयानन्दपिशुनघनपुलककवचितशरीरः अविरतप्रसरैरानन्दाश्रुजलैर्नदीमातृकमिव करोति उटजाभ्यन्तरकान्तारसन्निवेशम् । गतमपि समयं न जानाति । अपि नाम पूरयिष्यति मनोरथमेतस्य परमेश्वरः । मन्ये फलितप्रायमेव चिन्तितमाचार्यस्य । हन्त ! दिष्ट्या एष आचार्यः सह तनयेनोपमन्युना किमपि मन्त्रयन्नुटजवेदिकामलंकरोति । यावदुपसर्पामि ॥

(ततः प्रविशति यथानिर्दिष्टः व्याघ्रपादः सहोपमन्युना)

व्याघ्रपादः—वत्स ! चिरयति कौण्डिन्यः ।

कौण्डिण्यः—[प्रणम्य चित्रपटमर्पयति]

उपमन्युः—[आदाय निसार्य सविस्मयम्] तात ! •प्रतिनिधिरिवायं भूलोकस्य चित्रपटः । न किञ्चिदत्र न लिखितमस्ति ।

व्याघ्रपादः—[विलोक्य सानन्दम्]

स्थानादि शंभोः शैलाश्च सरितः सागरास्तथा ।
दृश्यन्तेऽत्रैव लिखिताः पत्तनानि वनानि च ॥ १ ॥

निरूपयामस्तावत् ।

उपमन्युः—तात! बहुत्वान्न शक्यन्ते निरूपयितुम् । तदिदमेव तिल्ववनं कुत्रेति विचारयामः ।

व्याघ्रपादः—अंगुल्या निर्दिशन्] वत्स !

[1]नयनमिदं धरणितले पचेलिमं भागधेयमखिलानाम् ।
क्षेत्रं चिदम्बराभिधमेतन्मुक्तेः परं धाम ॥ २ ॥

अयञ्च दक्षिणेन शिवगंगामम्बिकानाथः ।

उपमन्युः—[साञ्जलिबन्धम्]

जटातटी जह्नुकुमारिकायास्ताटङ्किता यस्य तरङ्गसङ्घैः ।
तस्मै महिम्नामवसानसीम्ने श्रीमूलधाम्नेऽस्तु नमो महिम्ने ॥ ३ ॥

कौण्डिन्यः—को इमो एदस्स तिल्लवणस्स पुरोभागम्मि तमालसामलो दीहदीहपव्वदो

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१ चिदम्बरक्षेत्रम्

पदिओ दीसइ । (कोऽयं एतस्य तिल्ववनस्य पुरोभागे तमालश्यामलः दीर्घदीर्घपर्वतः पतितः दृश्यते ?)

उपमन्युः—[विहस्य] नासौ पर्वतः

[1]सोऽयं प्राग्वारिराशिः पटुचटुलनटद्वीचिवाचालिताशः
धत्ते चित्ते मुदं नो रुचिरनवतमालावलीदर्शनीयः ।
दूरादालोकभाजां गगनतललिहा योऽम्भसा वारिपान-
प्राप्तप्रत्यग्रपाथोधरनिकरधियं सन्ततं तन्तनीति ॥ ४ ॥

कौण्डिन्यः—[सवैलक्ष्यम् परिवृत्य दक्षिणतः अङ्गुल्या निर्दिशन्]

विमलदुऊलपडी विअ लच्छीए सज्जिआ चलन्तीए ।
मुत्तिलयट्ठि व्व पुरो वसुहाए भाइ का एसा ॥
(विमलदुकूलपटीव लक्ष्म्याः सज्जिकायाश्चरन्त्याः ।
मौक्तिकयष्टिरिव पुरो वसुधाया भाति कैषा ॥ ५ ॥)

उपमन्युः—इयं पुनः दक्षिणेन तिल्ववनम्

आवृत्तोद्वृत्ततीरद्रुमकुसुममधुभ्रान्तभृङ्गान्धकार
प्रक्षुभ्यच्चक्रवाकश्रिततटविकचांभोजधूल्यातपश्रीः ।
सिन्धोरन्तःपुरी सा सविधयति मुदं पापवातन्धयानां
[2]कावेरी सा मयूरीजलमनुजवधूसौध [3]दुत्तुङ्गभङ्गा

व्याघ्रपादः— अस्या [4]मरुद्वृधायाः प्रतीरभागान्वदन्ति खलु [5]चोलान् ।
मौद्गीनकौद्रवीणव्रैहेयस्फारमाषचणकतिलान् ॥ ६॥

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१. समुद्रः २. उत्तरकावेरी கொள்ளிடம். ३. सौधइवाचरन् उत्तुङ्गो भङ्गो यस्याम् ।
४. कावेरी ५. चोलदेशः.

उपमन्युः—एवमेवायं चोलाभिधानो जनपदः ।

कौण्डिन्यः—(साश्चर्यम्)

सररुहपरिमलअन्धयसलभसरोलंबमुहरककुहन्दो ।
लोअणपहूदमेसो देसो णो कस्स कुणइ आनन्दम् ॥ ७ ॥
(सरोरुहपरिमलान्धसरभसरोलम्बमुखरककुभान्तः ।
लोचनप्रभूतमेष देशो नो कस्य करोत्यानन्दम् ॥ ८ ॥)

व्याघ्रपादः—[पुरोऽवलोक्य सानन्दम्] अत्र तावत्

सौरभ्याहूतभृङ्गस्फुटनवकुहरैः मौक्तिकस्रग्विशेषैः
प्रोन्मीलन्नालिकेरस्तबककुचभरव्यञ्जिताशामणीनि ।
एतान्यानीलभूरिच्छविविततिभृंतानन्दसन्दोहकेकी-
न्यालोक्यन्ते समन्तात्पथि पथि निबिडं नाळिकेरीवनानि ॥ ९ ॥

किञ्च

दिनकरकिरणकदम्बकनिरोधजातानि तावदयशांसि ।
कदळिवनानि समन्तात्कालिमकपटेन बिभ्रतेऽमूनि ॥

उपमन्युः—तात ! शतपत्रभववृत्ररिपुमुख्यसुरमृग्यमपितत्परमतत्वंगुरुदर्पणइव प्रतिफलज्जयति भक्तपरतन्त्रमत्र ।

व्याघ्रपादः—आम् वत्स

सर्वगतोऽपि भगवानभिव्यञ्जकवैशेष्यादत्र विद्योतते चोलदेशे । पश्य, हस्तदक्षिणेन पुरशासनानुग्रहसर्वस्वनिक्षेपमहापात्रं [1]ब्रह्मपुरं नाम क्षेत्रम् । यत्र खलु--

[1] சீர்காழி

कल्पारम्भविजृम्भमाणजलधिप्रोद्वेलनौकान्तरे
क्रीडन्नम्बुनि बिम्बितेन वपुषा द्वैराज्यमुत्पादयन् ।
बिभ्राणो वसनीकृता ननु चतुःषष्टिं कला द्योतते
देवश्चन्द्रकलाधरोऽखिलजगत्संहारकार्तान्तिकः ॥ १० ॥

उपमन्युः—[पुरो हस्तं प्रसार्य] एतत्किल न्यक्कृतधन्वन्तरिप्रशस्तिस्तोत्रं [१]जटायुः-क्षेत्रम् । यत्र खलु—

अनवधिदयापीयूषाम्भोधिसारमयं निज-
स्मरणसमयालीढाशेषामयग्रहपीडनम् ।
निटिलनयनज्योतिःस्वाहाकृतासमसायकम्
जयति महितं तेजः श्रीवैद्यनाथसमाह्वयम् ॥ ११ ॥

इदञ्च सिद्धामृतं नाम सरः । यत्र च—

निमज्य रोगादुत्तीर्णान्रोगिणस्तीरमाश्रितान् ।
अन्य इत्येव जानन्ति जनाः कान्तितरङ्गितान् ॥ १२ ॥

इतश्च—

समीपे तीर्थेषु त्रिषु भगवतः स्नाति भुवि यः
स मुक्त्यै कल्पेतेत्यभिनयति शूलस्य शिखरैः
अहो यत्रैवासावखिलजनसन्तापशमनं ।
मनः श्वे[२]तारण्यं मसृणयति कौतूहलभरैः ॥ १३ ॥

कौण्डिन्यः—इसिपुव्वदो को इमो रुक्खसमूहो (ईषत्पूर्वतः कोऽयं वृक्षसमूहः)

व्याघ्रपादः—इदं पुनः उपजलनिधितटवनं [३]छायावनम् । यत्र हि—

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1. *வைத்தீச்வரன் கோவில்.* 2. *ச்வேதாரண்யம். திருவெண்காடு.*
३. छायावनक्षेत्रम् ।

दूरापास्ततरङ्गरिङ्खणनटत्पाथःकणाहंक्रिया-
छेदाडम्बरजर्जरस्यततया वेलावनालम्बिनः ।
मुष्टीमुष्टिविधायिनो भगवतो फालानलज्वालया
सेवन्ते जलधेः समीरशिशवः पादारविन्दं विभोः ॥ १४ ॥

उपमन्युः—तातः पश्य हस्तदक्षिणेन—

[1]वामेनाहत्य किञ्चिच्चलभुजगतुलाकोटिपादाम्बुजेन
क्रोधान्नाथं पितॄणां करकमलचलच्छूलमालोकयन्द्राक्-
तत्कालोत्रासवेगोत्तरलितवपुषा श्लिष्टसव्यांघ्रिपद्मः
मार्कण्डेयेन कोपस्मितशबलितदृक् भाति कालान्तकोऽयम् ॥ १५ ॥

व्याघ्रपादः—वत्स ! इतोऽपि कृतार्थय चक्षुषी किञ्चित्पश्चात्

[2]सह्यसुताया दक्षिणतीरे मायूरनामकं स्थानम् ।
पातकभुजगमयूरी गौरी यत्रेशमुपतस्थे ॥ १६ ॥

उपमन्युः—[सस्मितम्]

मयूरीरूपेण क्षितिधरसुतायां भगवतः
पदाम्भोजे नन्तुं सविधमुपयान्त्यामिह शनैः ॥
भयावेशाद्भूषाभुजगपतयस्तत्र समये
फणाभोगाघातात् ध्रुवमवशमीशं विदधिरे ॥ १७ ॥

[उभौ हसतः]

व्याघ्रपादः—वत्स ! दक्षिणेनावलोकय । हरिनयनपुण्डरीकमण्डितचरणारविन्दस्य भगवतः

1. திருக்கடையூர். 2. மாயவரம்.

[1]तेजिनीबनं नाम स्थानम् । अत्रहि—

पाणौकृत्यैकनेत्रं विघटितमथ तत्पाटनोदञ्चिताश्रु

प्रक्षुब्धान्येक्षणत्वात्प्रमुषितसकलालोकजातोऽपि भक्त्या ॥

पाणिस्पर्शोपलब्धं चरणसरसिजं प्रापयन्विश्वनेतुः

साहस्राम्भोरुहार्चाफलमविकलमासेदिवान् कैटभारिः ॥ १८ ॥

उपमन्युः—तात ! इतोऽपि दक्षिणेनावलोक्यतां अपवर्गमुक्तामणिशुक्तिका [2]रक्तारण्यपुरी । यत्र हि—

अस्तित्वमूलमव्याजकरुणापूरपूरितम् ।

तपःफलं मुमुक्षूणां [3]धातकीमूलमाश्रितम् ॥ १९ ॥

[अञ्जलिं बध्वा]

कल्पोत्पत्तिजगद्व्ययप्रतिभुवा कामादिभिः कैश्चन

ग्रासैर्वर्तयता कथंकथमपि प्रायोऽलिकज्योतिषा ।

अप्यत्यच्छतरां जटाशशिकलामङ्केन संयोजयन्

अर्धाङ्गीगतमन्मथागमरसः पायान्महाभैरवः ॥ २० ॥

व्याघ्रपादः—[साश्चर्यम्] वत्स पश्य ! हस्तदक्षिणेन चोलमहीमण्डलमकुटमण्डनपद्मरागकन्दलमिन्दुशेखरस्य [4]कमलालयं नामायतनम् । यत्र हि—

हस्तेकृत्य जटाशशिच्युतमिव त्रासादहिभ्यो मृगम्

वामाङ्गप्रमदाङ्गकान्तिलहरीदूर्वादलैः प्रीणयन् ।

पाण्यब्जैरभयं वरं परशुमप्याबिभ्रदन्यैस्त्रिभिः

धामैकं मुचुकुन्दभूपतपसां मूर्तं फलं दीव्यति ॥ २१ ॥

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1. *திருவிழிமழலை.* 2. *திருச்செங்காட்டான்குடி.* 3. **वृक्षविशेषः भाषया** *திருவோட்டுமரம்.* **इति प्रसिद्धः** 4. *திருவாரூர்.*

उपमन्युः—[सप्रश्रयं अञ्जलिं बध्द्वा]

सेवायातत्रिलोकीभरचलभुजगग्रामणीमौलिवल्ग-
द्भूगोलस्यानुकुर्वन्निजनटनमिषादुत्सवेचोत्सवेच ।
सायुज्यं बिम्बदम्भाद्ददिव पदयोरात्मनीहानतानां
पातु श्रीत्यागराजस्त्रिदशपुरवधूनेत्रकण्डूयिताङ्गः ॥ २२ ॥

व्याघ्रपादः—वत्स ! इतोऽपि दीयतां दक्षिणेन चक्षुः ।

फालान्तर्ज्वलदाशुशुक्षणिशिखादाहातिरेकादिव
प्राप्तः सिन्धुतटं तरङ्गनटनक्रीडत्कणालीजलम् ।
आपिङ्गेन जटाभरेण परमप्यौर्वानलं दर्शयन्
[1]वेदारण्यगतो विभुर्विजयते संवर्तमौहूर्तिकः ॥ २३ ॥

कौण्डिन्यः—को इमो विसालदीहो विविहमणिचित्तिओ पसुत्तस्स जम्बूदीवसव्वहोमस्स किरीटं विअ दीसइ । (कोऽयं विशालदीर्घः विविधमणिचित्रितः प्रसुप्तस्य जम्बूद्वीपसार्वभौमस्य किरीटमिव दृश्यते ?

उपमन्युः— समुत्पाटितपौलस्त्यजयध्वजविडम्बकः ।
पापवन्याच्छिदाहेतुः [2]सेतुरेष महोदधौ ॥ २४ ॥

व्याघ्रपादः—[सरोमाञ्चम्]

यो लङ्कारत्नसंघाहरणकृतधियः प्रेर्यमाणः पुरो वा
जम्बूद्वीपस्य बाहू रघुकुलजनुषां वा प्रशस्तेर्विवर्तः ।
शैलैरारब्ध्यन्विशालैः कपिसुभटभुजस्तम्भदम्भोलिसारं
कस्यानन्दाय नायं दशवदनकुलोत्पादकेतुः[3] स सेतुः ॥ २५ ॥

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१. वेदारण्यम् । २. सेतुः । ३. केतुः = धूमकेतुः

किञ्च

विचित्ररत्नजातस्य यस्य हारलताकृतेः ।
रामनाथाभिधं तेजः मध्येतन्नायकायते ॥ २६ ॥

इदञ्च किञ्चित्पश्चादुदीचीदेशे मीनाक्षीकटाक्षवीक्षणनिर्धूतकल्मषनिर्मलं [1]हाला-स्याभिधानं क्षेत्रं भगवतः । यत्र खलु—

विलासैर्विश्वेषामपि जनयदाश्चर्यमनघैः
कुलं यत्पाण्ड्यानामखिलकुलमौलौ कलयते ।
महस्तन्मीनाक्षीसहचरितधर्मः प्रतिनवैः
कटाक्षैराक्षिप्य प्रणतजनदुःखानि जयति ॥ २७ ॥

कौण्डिन्यः—(उत्तरेणापि साश्चर्यम्—) आइरिअ ! को इमो आदिमसिप्पिनिम्मिदो विअ अब्भंकसवरणगोउरमण्डवमण्डिओ देवालओ

[आचार्य ! कोऽयमादिमशिल्पिनिर्मित इवाभ्रंकषवरणगोपुरमण्डपमण्डितो देवालयः ?]

व्याघ्रपादः—वत्स ! तदिदमधिकावेरीतटमाजानसिद्धमपवर्गदेवतागर्भगृहमम्बिकार-मणस्य भक्तजनशरण्यमतिपुण्यं [2]गजारण्यं नाम क्षेत्रम् ।

कौण्डिन्यः—(समन्तादवलोक्य ।)

वीहीओ वोहीओ समन्दो तासु तासु सुघराइ ।
तेसुअ तेसुअ सुअणा ताणं ताणं मणम्मि परमेसो ॥ २८ ॥

अविअ—　अणग्घमणिचित्तिअन्तरगवक्खरिञ्छोलिआ-
वलन्तललणामुखेन्दुरुइचन्दिआलिङ्गिदम् ॥

1. மதுரை. 2. திருவானைக்காவல்.

असेसनिअमाअमपडुरविप्पपुण्णन्तरम्
करेइ मह कौदुअं पुरमिदं गजारण्णियम् ॥ २९ ॥

(वीध्यो वीध्यः समन्ततः तासु तासु सुगृहाणि ॥
तेषुच तेषुच सुजनाः तेषां तेषां मनःसु परमेशः ॥

अपि च ।

अनर्घमणिचित्रितान्तरगवाक्षरिं[१]च्छोलिका
वलल्ललनामुखेन्दुरुचिचन्द्रिकालिङ्गितम् ॥
अशेषनिगमागमप्रचुरविप्रपूर्णान्तरम्
करोति मम कौतुकं पुरमिदं गजारण्यकम् ॥)

व्याघ्रपादः—वत्स ! स्थाने खलु भवतः कौतुकम् ।

कण्ठस्तम्भितकालकूटगरलच्छायानुतप्तैरिव
प्रस्निग्धैरतिमेचकैर्दलकुलैस्संरुद्धसिद्धाध्वनः
मूले जम्बुतरोः मुमुक्षुभिरसौ मृग्यो दरीदृश्यते
देवस्त्रैपुरदानवेन्दुवदनाताटङ्ककुम्भीलकः ॥ ३० ॥

उपमन्युः—(सप्रश्रयमञ्जलिं बध्वा)

अन्योन्यव्यतिषङ्गभङ्गुरतरैः श्यामारुणैरोचिषां
सन्दोहैः पुनरुक्तयन्नविरतं सव्येतरान्दोलितैः ।
प्रायो जाम्बवपर्णपल्लवचयं प्रत्यग्रमन्दस्मितै-
रप्याकल्पनिशाकरांशुलहरीं देवो जगत्त्रायताम् ॥ ३१ ॥

हन्त ! अगोचरो गिरामभुष्य गजारण्यस्य महिमा ।

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[१] रीञ्छोलिका = आवलिः

सिन्दूरैरिव कुङ्कुमैरिव जपापुष्पैरिवोन्निद्रितै
र्बन्धूकैरिव विद्रुमैरिव कलङ्कालेन्दुकोपैरिव ।
लिम्पन्ती नवपद्मरागशकलप्रख्यैः त्विषां कन्दलैः
भूगोलं करुणामयी विजयते यत्राखिलाण्डेश्वरी ॥ ३२ ॥

व्याघ्रपादः—वत्स पुरस्तादनुकावेरीतीरं पञ्चायुधभञ्जनस्य [१]पञ्चनदं नाम क्षेत्रम् । अत्रहि—

प्रचलितजटास्फाटः साटोपकङ्कणनिक्कणः
स्थिरतरपदन्यासः ब्रह्मादिवन्द्यपदाम्बुजः ॥
अकृतकगवीगुम्भैरध्यापितातनुवैभवः
शशधरकलाकल्पो जप्येश्वरोऽस्तु सुखाय नः ॥ ३३ ॥

उपमन्युः—(सहर्षम्) तात! इतश्च कृतार्थयति लोचने

[२]क्षेत्रमेकाधिकरणं मङ्गलानामिदं पुरम्
आस्ते कल्याणरुचिरः शङ्करो यत्र सुन्दरः ॥ ३४ ॥

किञ्चात्र—

विस्रम्भेण चिरं तदात्वसुलभां लज्जां विजित्योन्नतम्
पार्वत्यानमयन् करेण वदनाम्भोजं मुहुर्लीलया
तैस्तैर्माङ्गलिकैरलंकृतवपुः भक्तस्य वैवाहिकं
वेषं दर्शयितुं मुनेश्चुलुकिताम्बोधेः वपुर्दीव्यति ॥ ३५ ॥

व्याघ्रपादः—दृश्यतामिदं [३]दक्षिणावर्ताभिधानमायतनं देवस्य । अयञ्च प्रणम्यतां श्वेतगणपतिः ।

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1. திருவையார். २. कल्याणपुरम्—३. திருவலஞ்சுழி.

उपमन्युः—(विहस्य) मन्ये नाभिनन्दति देवोऽयं दन्तिवक्त्रः । यत एतस्मिन्—

नमस्कृत्योत्थातुं सुचिरमपटौ तुन्दिलतया
पदाभ्यां पाणिभ्यामपि च शिरसा स्पृष्टधरणौ ।
घटीयन्त्रच्छायामनुभवति शुभ्रे गणपतौ
जगत्पित्रोरासीत्स्मितविकसितं वक्त्रकमलम् ॥ ३६ ॥

(उभौ हसतः)

व्याघ्रपादः—इतश्च पश्य पुरस्तात् ।

पुण्यं पुण्यमिति ब्रुवन्ति सकलस्थानानि गृह्णीमहे
कस्मात्क्षेत्रमिदं जगत्सु विदितं [1]श्रीकुम्भघोणाभिधम् ।
यत्रायं परिमुक्तराजतगिरिप्रीतिप्रकर्षो दया-
पारावारतरङ्गरङ्गनयनो जागर्ति कुम्भेश्वरः ॥ ३७ ॥

उपमन्युः—तात ! इतश्च पातकबीजभर्जनं [2]मध्यार्जुनं नामावधीयतां क्षेत्रं देवस्य महेश्वरस्य । अयञ्च महति लिङ्गे सन्निधत्ते महादेवः ॥

लोकानयं हि घोराऽसह्यभवाम्भोनिमज्जनादार्तान् ।
उद्धरति पुष्ययोगे सह्यभवांभोनिमज्जनादेव ॥ ३८ ॥

व्याघ्रपादः—(सबहुमानम्)

तांस्तांस्तत्र च तत्र दैवतगणान् स्थानेषु भक्त्या चिरं
ध्यायामः प्रणुमः स्तुमः किमपरं किं किं न कुर्मो वयम् ।

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1. கும்பகோணம். 2. திருவிடைமருதூர்.

देवस्यास्य दयाम्बुधेः भगवतः मध्यार्जुने दीव्यतः
किन्त्वग्रे न हि देवतान्तरपुरस्कारं बहूकुर्महे ॥ ३९ ॥

(किञ्चित्प्रागुत्तरेणावलोक्य) वत्स पश्य—

*यस्यां शुश्रुम तां चिरन्तनकवेर्वाचं पदं शाम्भवं
गन्तेत्येव समं चतुर्दशगृहीविप्रैः समुत्पत्स्यते ॥
शैवानां सुकृतं सुदर्शनगुरुः भूलोकभूषायितः
सैषा कल्पकनायिकाकरुणया कल्लोलित[1]श्रीःपुरी ॥ ४० ॥

किं बहुना, सह्यसुतातीरसिकताअपि शिवलिङ्गानि । उक्तञ्च भगवता ।

कवेरजायामाद्यन्ते दृश्यन्ते सिकतास्तु याः ।
तत्तीरे वाऽपि लिङ्गानि तानि मे न हि संशयः ॥ ४१ ॥

कौण्डिन्यः—को एसो उत्तरेण कवेरसुदं उवसण्णो पदेसो [कएषउत्तरेणकवेरसुतामुपसन्नः प्रदेशः]

व्याघ्रपादः—वत्स ! [2]वृद्धाचलाभिधं धाम देवस्स पुरवैरिणः ॥
मण्डयत्यन्तिकं यस्य मणिमुक्ताभिधा नदी ॥ ४२ ॥

उपमन्युः—(ततः किञ्चिदुत्तरेणावलोक्य) सफलयति जन्म भगवान् [3]अपीतकुचनायिकानाथः । (अञ्जलिं बद्ध्वा)

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1. கஞ்சனூர். 2. வ்ருத்தாசலம். 3. திருவண்ணாமலையிலிருக்கும் அம்பிகை உண்ணாமுலை.

*चतुर्दशगृहीविप्रैः सममेव शांभवं पदं गन्ता शैवानां सुकृतं भूलोकभूषायितः सुदर्शनगुरुः यस्यां समुत्पत्स्यत इति चिरन्तनकवेः तां वाचं शुश्रुम, सैषा कल्पकनायिकाकरुणया कल्लोलितश्रीः पुरी इतियोजना ॥ सुदर्शनाचार्यः स्वाग्रहारस्थितैः विप्रैस्साकं कैलासस्थानं भेजे । तथैवाशरीरिणी वाक् पूर्वं प्रादुर्बभूव इति एतत्क्षेत्रसंबन्धिनी हरदत्ताचार्यकथाऽत्रानुसंधेया ॥

१आधाराचलकैतवादतिचिरं पिण्डीकृतं पावकं
रक्षन् दग्धुमिवाखिलं प्रतिमुहुः कल्पान्तकाले जगत् ।
पायान्नः करुणामृतोर्मिशरणैरालोकनैरानतान्
एणाङ्कार्द्धशिखायुतः स भगवान् शोणाचलाधीश्वरः ॥ ४३ ॥

व्याघ्रपादः—इदञ्च कामाक्षीकटाक्षसमक्षितसकलसौभाग्यं २काञ्चीपुराभिधानं धाम देवस्य । अत्र हि ।

सेवौत्सुक्यावतीर्णत्रिदशसहचरीपाणिपद्मावलम्ब-
क्रीडासंभेदसद्यःपुलकितविटपाटोपनीरन्ध्रितस्य ।
मूले चूतद्रुमस्य प्रतिनवकिसलग्रन्थिशङ्काप्रदायि
प्रायः पश्यल्ललाटं जयति जनिमतां जङ्गमं भाग्यमेकम् ॥ ४४ ॥

कौण्डिन्यः—(पुरोऽवलोक्य,) आइरिअ दक्खिणकेलासणामहेयं भअवदो कालहत्थीसरस्स आट्ठाणम् । जत्त पामरस्स वि किलाअकुमारस्स तारिसो सिवप्पसादो त्ति किंवदन्ती [आचार्य ! ३दक्षिणकैलासनामधेयं भगवतः कालहस्तीश्वरस्यास्थानम् । यत्र पामरस्यापि किरातकुमारस्य तादृशः शिवप्रसाद] इति किंवदन्ती।

व्याघ्रपादः—वत्स ! स एवायमत्र निष्कारणवत्सलो भगवानम्बिकानाथः सन्निधत्ते ।

उपमन्युः—(सोत्प्रासं देवंप्रत्यञ्जलिं बध्वा)

अहह शबरयूनः पादुकाघातवेग-
व्रणकिणकठिनं ते कालहस्तीश ! शीर्षम् ।
चरणकमलमप्यालोच्य मानोन्नतायाः
गिरिवरतनयायाः कम्पते मानसं मे ॥ ४५ ॥

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1. திருவண்ணாமலை. 2. காஞ்சிபுரம். 3. காளஹஸ்தி.

व्याघ्रपादः—(उत्तरेणावलोक्य) एतच्च शमयति चाक्षुषम् जडिमानमम्बायाः भ्रमराम्बिकायाः प्रसादेन साधकानामचिरेण सर्वसिद्धिप्रदं धाम देवस्य [1]श्रीपर्वताभिधानम् । प्रणम्यतामयञ्च भगवान्मल्लिकार्जुनः ।

उपमन्युः—(प्रणम्याञ्जलिंबध्वा)

+देवानां वदनं यदाहुरिह यद्भक्त्या जुहोत्यस्य यत्
पक्षे तत्प्रतिबन्दि यद्यदपि तत्पुष्पं यदेतद्भवम् ।
क्रोडो यस्य तदेतदन्तरमदो यस्यैव घण्टापथः
तान्येतानि वपूंषि दैवतमणेस्तन्वन्तु मे मङ्गलम् ॥ ४६ ॥

व्याघ्रपादः—(उत्तरेण हस्तं प्रसार्य) अयमत्र सप्तगोदावरीहारलतैकमहानायकः भगवान् [2]भीमेश्वरः ॥ अस्य हि—

नृत्ताडम्बरकम्पमानवसुधावल्गद्धरित्रीधर-
क्षोभालोकनसंभ्रमात्ततइतो लीनेषु तारेष्वपि ।
तत्कालप्रचलज्जटातरलितस्वर्लोककल्लोलिनी-
कल्लोलावलिशीकरैस्स्तबकितं तारैरिवाभून्नभः ॥ ४७ ॥

(सर्वे नमस्यन्ति)

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1. ஸ்ரீசைலம்.   2. பீமேச்வரர்.

+ या सृष्टिरितिवदयं श्लोकोऽष्टमूर्तिप्रतिपादनपरः । तान्येतानि वपूंषि मङ्गलं तन्वन्त्विति योजना । वपूंषि विशिनष्टि—देवानामिति—यद्वपुः अग्निरूपं देवानां वदनमाहुः, "अग्निमुखा वै देवा" इति श्रुतेः । यत् यजमानरूपं इहाग्नौ भक्त्या जुहोति । यत् आदित्यरूपम् अस्य यजमानस्य पक्षे, आदित्यस्य यजमानपक्षसंबन्धः बृहदारण्यकादिषु प्रसिद्धः । यत् जलरूपं तत्प्रतिबन्दि सूर्यविरोधि, शीतोष्णत्वाभ्यां विरोधात् । यदपि चन्द्ररूपम् तत्पुष्पम् "चन्द्रमा वा अपां पुष्पमिति" श्रुतेः । यदपि भूरूपम् एतद्भवम्, "अद्भ्यः पृथिवी" इति श्रुतेः यस्य आकाशरूपस्य तदेतदन्तरम् पृथिवीचन्द्रमसोरन्तरम् क्रोडः मध्यं, यस्य वायोरदः आकाशरूपम् घण्टापथः राजमार्गः वायोराकाशसञ्चारित्वात् ॥

उपमन्युः—तात !

गिरिर्मूलेनोर्व्यामहिपतिफणालीं विषमयन्
प्रविष्टेन प्रायः प्रमदयति विन्ध्योऽयमधुना ।
अगस्त्याज्ञाभारोच्चलदुपलनिष्ठ्यूतसलिल-
प्रवाहाऽतर्क्येयं परिवहति [1]रेवायदुपरि ॥४८॥

व्याघ्रपादः—वत्स ! पारेपश्चिमपयोधि पश्य [2]गोकर्णनामकं क्षेत्रम् । यत्रायं पुरसंहार-
निदानं भगवान् हरः ॥

उपमन्युः—(बद्धांजलिः)

रथस्योर्ध्वं चक्रे तदुपरि च सूतोऽस्य वदने
तुरंगास्तन्मृग्यस्समजनि शरः तस्य शयनम् ।
गुणस्तन्मौर्व्यग्रे धनुरपि स यस्याखिलजगद्
विलक्षो धानुष्को वितरतु जयं नश्चिरतरम् ॥ ४९ ॥

व्याघ्रपादः—[3]प्रभासाख्यमिदं क्षेत्रं लोकनाथस्य शूलिनः ।
यत्र वासेन मर्त्यानां कैवल्यं तु वशंवदम् ॥ ५० ॥

पुरस्तादवलोक्य—वत्स ! पश्य ! पश्य !

भवजलनिधिनौका पापवन्याकुठारा
सगरतनयनाकारोहसोपानपङ्क्तिः ।
किमपरमियमग्रे देवदेवस्य शंभो
रपि मकुटविभूषा दृश्यते जह्नुकन्या ॥ ५१ ॥

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1. रेवा-நர்மதை. 2. கோகர்ணக்ஷேத்ரம். 3. ப்ரபாஸக்ஷேத்ரம்.

(सहर्षम्) वत्स !

तटीमध्यासीनाश्चलितलहरीप्रान्तरमरु-
त्किशोरव्यावल्गत्तृषितजटिलां दिव्यसरितः ।
मुमुक्षैदम्पर्यव्यवसितमनीषाः कतिपये
समाधौ निष्णातास्त्रुटिमिव नयन्ते बहुसमाः ॥ ५२ ॥

इतश्चावलोकय—

[1]एषा पुरी भगवतः परमेश्वरस्य
वाराणसीति महिता भुवि राजधानी ।
तत्वावबोधमपि यत्र विना शरीर-
त्यागेन जन्तुरुपयात्यपुनर्भवत्वम् ॥ ५३ ॥

उपमन्युः—तात ! सर्वेऽपि लोकाः काशीकाशीति प्रशंसन्तीमाम् ॥ अस्यां हि—

गरलं जटा भुजङ्गा भस्म कृशानुश्च चर्म वैयाघ्रम् ॥
देहमुचां फलमेतत्तथापि केयं प्रशस्तिरेतस्याः ॥ ५४ ॥

व्याघ्रपादः—(सस्मितम्)

पञ्चशरभञ्जनस्य प्रसादनिक्षेपभाजनीभूता ।
एषा मुक्तिपुरन्ध्रीसैरन्ध्री जयति कापि काशीति ॥ ५५ ॥

(विमृश्य सानन्दम्) अगोचरः खलु गिरामस्या महिमा वाराणस्याः । यत एतस्याम्—

जन्तूनामन्त्यकाले भवभयशमनं तारकं कर्णमूले
जल्पन्नुत्संगतल्पे गुरुतरकरुणासारखिन्नावलोकः ।

1. காசி.

केनाप्युत्पत्तिभाजामधिमहि तपसा दृक्पथे वर्तमानः
देवः श्रीविश्वनाथो जयति हि जगतामादिमो देशिकेन्द्रः ॥ ५६ ॥

(दूरतोऽवलोक्य) वत्स ! इतश्च नैमिशबदरिकाश्रमादुत्तरेण प्रणम्यतां [1]केदारनाथः।।

उपमन्युः—(साञ्जलिबन्धम्)

वामाङ्गवर्धितमनोभववैभवाय
त्र्यम्बकनाचिकुररत्नविभूषणाय ।
साम्बाय वाङ्मनसदूरमहामहिम्ने
केदारनाथ ! भवतेऽस्तु नमश्शिवाय ॥ ५७ ॥

व्याघ्रपादः—(उत्तरतोऽवलोक्य) अयंखलु श्वशुरोदेवस्य, देव्याअपिप्रसविता सर्वमङ्गलाया,
हिमालयो नाम शैलराजः ॥

पश्य—

एष प्रालेयशैलः कलयति नयनानन्दमुत्तुङ्गशृङ्ग-
त्वङ्गद्गङ्गातरङ्गस्थपुटितविकटग्रावपूताखिलाशः ।
एतस्मिन्नप्यशेषप्रसवमलिकुलग्रन्थिनीरन्ध्रलीनैः
पश्यावश्यायबृन्दैः कुसुममयमिवालोक्यते पादपानाम् ॥ ५८ ॥

अयं हि—

पयःप्रसृतनिर्झरीझलझलप्रवेगोज्वल-
न्मरुत्प्रवरपाटितद्रुमविटङ्कितप्रान्तरः ।
दरीमुखविनिस्सरन्मुखसरीसृपप्रोच्चल-
त्फणामणिघृणिच्छटाद्युमणिरोचिरुद्दीपितः ॥ ५९ ॥

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1. கேதார க்ஷேத்ரம்.

उपमन्युः— अयञ्च विलोक्यतामखिलगिरिराजन्यः[1] हेमाचलः—

सन्त्यन्ये गिरयः परःशतममी किं वर्ण्यतामौन्नती
मेरोरस्य विधातृविष्टपमपि प्रस्थान्तरे बिभ्रतः ।
यच्छृङ्गान्तरसङ्गतानि परितो ब्रह्माण्डबृन्दान्यमू-
न्यातन्वन्ति तरुक्षुपान्तरमधुक्षौद्रच्छटाविभ्रमम् ॥ ६० ॥

व्याघ्रपादः—(सबहुमानम्)

यल्लिप्साविषयः समस्तजगतां तत्काञ्चनं विग्रहः
या धात्री सकलोपकारजननी साप्येनमालम्बते ।
यं लब्धुं तनुते तपांसि जनता स ब्रह्मलोकः श्रय
त्येनं सर्वगुणोत्तरो गिरिरयं वर्ण्येत किं वाग्मिभिः ॥ ६१ ॥

उपमन्युः—(सधिक्कारम्) अयं खलु मेरुः ।

अत्युच्चोऽपि पुरद्विषः करतलाकृष्टोऽलिकान्तस्फुर-
द्वह्निज्वालविलीनविग्रहतया भूयस्तरामानमन् ।
मौर्वीभूतभुजङ्गपुङ्गवगराक्रान्तिक्रियाविह्वलः
बाणं प्रेरयितुं न हि प्रभुरभूत्कर्तुं समां ज्यामपि ॥ ६२ ॥

व्याघ्रपादः—(सस्मितम्) वत्स ! एवमिदम् ।

तदात्वे त्रैनेत्रालिकपुटनटद्घोरदहन-
स्फुलिङ्गप्राग्भारैर्द्रवति सकलेऽङ्गे ऽस्य हि गिरेः ।
शरीभूताब्जाक्षोत्तरलवनमालामधुझरी-
निपातो मध्ये चेन्न वद कथमास्तां पुनरयम् ॥ ६३ ॥

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1. மஹாமேரு.

उपमन्युः—(पुरोऽवलोक्य सानन्दम्) उत्तरोत्तरेषामभ्युदयानामुपरिवर्तामहे । यत इदानीमग्रतः समग्रमावहतिनयनयोरातिथ्यमपरोक्षितमहोक्षलांञ्छनविलासः [1] कैलासः ॥

व्याघ्रपादः—(साश्चर्यमवलोक्य)

अधश्चालोक्यन्ते विवृतविटपाः स्फाटिकमये
प्ररूढा यच्छृङ्गे प्रतिफलनलाभेन तरवः ।
पुनानस्त्रैलोक्यं पवनचलशैवांघ्रिरजसा
गिरीन्द्रः कैलासः किसलयति कौतूहलमयम् ॥ ६४ ॥

हन्त ! प्रतीहारभूमेः संभ्रमः । यदेतस्याम्—

ब्रह्मा विष्णुरिनश्शशी सुरपतिश्शक्रो यमः पाशभृत्
यक्षेशोऽपि धनञ्जयः किमपरं ये सन्ति ते नाकिनः ।
याचन्ते चटु*भिः कृताञ्जलिपुटाः विज्ञापनीया वयं
देवायेति समागताश्चिरममी दौवारिकानीशितुः ॥ ६५ ॥

उपमन्युः—(पुरोऽवलोक्य सानन्दम्)

एतत्स्थावरजंगमात्मकमहो विश्वं दयाम्भोनिधेः
जातं जीवति नश्यति प्रतिकलं यस्मात्पुरस्ताद्विभोः ।
पारे यं तमसां समाधिशरणाः पश्यन्ति योगीश्वराः
सोऽयं ब्रह्म सनातनं विजयते सिंहासने धूर्जटिः ॥ ६६ ॥

व्याघ्रपादः—(अञ्जलिं बद्ध्वा)

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1. கைலாசம்.

* चटुभिः प्रिय करैः चाटुवाक्यैः

सत्यं ज्ञानमनन्तमाहुरमलं यं ब्रह्म वेदान्तिनः
सर्गस्थित्यपहारकैस्त्रिषु गुणैः योऽयं त्रिधा भिद्यते ।
प्रायो वाङ्मनसातिदूरमहसे तस्मै नमश्शेषिणे
देवेशाय [१]दशाव्ययाय जगतामीड्याय तुभ्यं नमः ॥ ६७ ॥

प्रणम्योत्थाय समन्तादवलोक्य, दक्षिणाक्षिस्पन्दमभिनीय सानन्दम्)

किमिदं दक्षिणमीक्षणमविरतमाकम्पमानमास्ते मे ।
जानेऽचिरमपरोऽपि च शिवप्रसादो भविष्यति प्रायः ॥ ६८ ॥

(निवृत्य अधिकान्तारदत्तदृष्टिः) हन्त सहस्र शिशिरांशवः प्रवर्तन्ते देवदेवमानन्तुम्।

उपमन्युः—तात ! पश्य पश्य ! एक एव—

नैकस्फटामणिगणद्युतिसम्प्रदायः
शोणीकृतस्फटिकभूतलसन्निवेशः ।
दीपो निवात इव निश्चलगात्रयष्टिः
कोणे तपस्यति कुहापि फणी क एषः ॥ ६९ ॥

व्याघ्रपादः—(सानन्दम्)—

शोणीभूतं मौलिरत्नांशुजालैः
भूयोभूयः कायकान्तिप्ररोहैः ।
प्रत्यापत्तिं प्रापयन् स्फाटिकाद्रिं
शय्या विष्णोः सोऽयमग्रे फणीन्द्रः ॥ ७० ॥

न जाने किन्निमित्तोऽयमस्य तपस्यायामीदृशोऽभिनिवेशः ।

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१. दश अव्ययानि यस्य तस्मै । तानि च—
ज्ञानम् विरागतैश्वर्यं तपः सत्यम् क्षमा धृतिः । स्रष्टृत्वमात्मबोधो ह्यधिष्ठातृत्वमेव च ॥
अव्ययानि दशैतानि नित्यं तिष्ठन्ति शङ्करे ।

सकृत् दृष्टेपि सर्पाणामस्मिन् परिवृढे मुहुः ।
सख्याविव चिरक्षुण्णे विस्रम्भमयते मनः ॥ ७१ ॥

(नेपथ्ये)

पलायन्तां विघ्ने प्रविशत गुहा वा मुनिजनाः
न वः स्थातुं कालो गरुडमनुमुच्चैर्जपत वा ।
फणी कश्चिन्मौलिस्फुरितमणिरश्मिव्यतिकरः
प्रमृष्टान्तर्ध्वान्तः प्रविशति रयात्तिल्वविपिनम् ॥ ७२ ॥

व्याघ्रपादः—[साश्चर्यम्] वत्स किमेतत् ?

उपमन्युः—अचिन्त्यो हि प्रभावो देवदेवस्य; तमेवागतमुत्प्रेक्षे ॥

(नेपथ्ये)

तपोभिरपि तोषयन्भगवदाज्ञयाऽत्रेर्मुनेः
पतञ्जलिरिति श्रुतश्शिशुतयाञ्जलौ संपतन् ।
उपैति फणिनायको बिलमुखान्मुखैः पञ्चभि—
स्समस्तजनदर्शनक्षममुपेत्य शान्तं वपुः ॥ ७३ ॥

(उभौ प्रमोदमानौ तिष्ठतः) (ततः प्रविशति यथानिर्दिष्टरूपः पतञ्जलिः परिक्रम्यावलोक्यच)

पतञ्जलिः—हन्त संप्राप्तोऽस्मि सकललोकपावनं तिल्ववनम् । तत्कुतो भगवदनुचरवियोगविह्वलमात्मानं ताण्डवालोकनसब्रह्मचारिणो व्याघ्रपादस्य दर्शनेन विनोदयामि (उपसर्पति)

उपमन्युः—तात ! अस्मानेवान्वेषयति भगवान् पतञ्जलिः । व्याघ्रपादः (सानन्दसभ्रंममुत्थाय कतिचित्पदानि गच्छति)

पतञ्जलिः—(उपसृत्य सस्नेहमालिङ्ग्य) सखे! व्याघ्रपाद भगवत आनन्दताण्डवं द्रष्टासि ।

व्याघ्रपादः—(आलिङ्गन्नेव शिथिलभुजः आनन्दाश्रुपिहितलोचनः मूर्च्छामभिनयति)

उपमन्युः—(उत्थाप्य) तात ! अतिथिरयमर्हणीयः खलु पाद्यादिभिः (व्याघ्रपादः संज्ञामधिगच्छति)

उपमन्युः—(सविनयम्) भगवन् उपमन्युरहमभिवादये ।

पतञ्जलिः—वत्स! किमन्यदाशास्महे—

न परं शिवदत्तेन धवलं दुग्धसिन्धुना ।
उत्पत्तिशिष्टैर्भावत्कैर्यशोभिरपि भूतलम् ॥ ७४ ॥

(कौण्डिन्यो नमस्करोति)

पतञ्जलिः—वत्स ! सकलविद्यापारंगतो भूयाः

व्याघ्रपादः—भगवन् निदाघे तप्तस्येव चातकस्य धाराधरो जीवातुरसि तापाकुलस्यास्य जनस्य । भगवद्दर्शनानन्द एव मुखरयति, कथयतु को भवानिति

पतञ्जलिः—सखे ! व्याघ्रपाद ! अहमस्मि भगवतः कैटभशासनस्य पर्यङ्कभूतो भुजंगमराजन्यश्शेषो नाम

व्याघ्रपादः—(साश्चर्यम्) तादृशस्य मनुजदर्शनसुलभं वपुरिति महदिदमाश्चर्यम्

पतञ्जालिः—श्रूयताम् । कदाचिदहमिन्दिराकरारविन्दसंवाह्यमानचरणपुण्डरीकस्याभिनवकदम्बमुकुलडंबरविडंबकसान्द्रतरपुलकमंजरीभूषितसर्वांगस्य निरंतरनिष्पतदानन्दबाष्पनिष्पीतविमलकपोलमण्डलस्य सायन्तनपुण्डरीकवैतण्डिकाञ्जलिरुचिवीचिपुनरुक्तमकुटमणिकलापस्य शरणागतरक्षणदीक्षितस्य भगवतो नारायणस्य शरीरभारं वोढुमक्षममाणः भयकातरविवृतमुखसहस्रनिस्सरन्निश्शेषपवनतया परिपाण्डुदुकूलायमानमङ्गमनुभाविष्यमाणतादृशशिवप्रसादरूपभागधेयपरंपराया दुस्त्यजत्वादादधानः कथंकथमपि सन्निहितमुखनिर्धूतसमारब्धदुरुच्चाराक्षरसन्निवेशं शनैश्शनैः पुण्डरीकाक्षमप्राक्षम्, यथा कोऽयमननुभूतपूर्वो भारो देवदेवस्येति ।

व्याघ्रपादः—(सत्वरम्) ततस्ततः ।

पतञ्जलिः—ततश्च भगवान् सादरमिदमन्वग्रहीत् । वत्स ! दारुकावनमुनिजनानुजिघृक्षया कृताहिण्डनस्य भगवतो नीलकण्ठस्य परमानन्दताण्डवमस्मार्षमिति

व्याघ्रपादः—(सानन्दम्) ततस्ततः ।

पतञ्जलिः—ततश्चाहमपि परमानन्दकन्दलितान्तःकरणवृत्तिः देव ! अयमप्यनुगृह्यतामात्मनीनो भृत्यो देवताण्डवावलोकनोपाय प्रदर्शनेनेत्यन्वरुन्धं भगवन्तम् ।

व्याघ्रपादः—(संरोमाञ्चमानन्दगद्गदकण्ठः ।) ततस्ततः ।

पतञ्जलिः—ततश्च, वत्स ! न सकलसुलभमीशितुरानन्दताण्डवदर्शनं ततः तपसित्वा प्रीणय देवदेवमिति सदयमितिकर्तव्यतामुपदिश्य प्रास्थापयदच्युतोऽपि माम् ।

व्याघ्रपादः—(सादरम्) ततस्ततः ।

पतञ्जलिः—ततश्च कैलासगिरेरधित्यकामधिगत्य देवोपदिष्टयैव दिशा महति तपसि वर्तमानस्य पुरो मम गगनतलजंघालगरुदञ्चलानिलदोधूयमानबलाहकशकलैरनेकैर्मरालैरुह्यमानं विमानमारूढः परमेष्ठी सहपरिजनैस्सन्निहितः, वत्स ! वरं वृणीष्व, वरदोऽहमागत इत्याबभाषे

व्याघ्रपादः—(सानुशयम्) ततस्ततः ।

पतञ्जलिः—ततोऽहमपि पुनःपुनरनुरुद्धः देव नीलकण्ठादन्येन केनापि न प्रयोजनम्, प्रयोजनञ्च तदानन्दताण्डवमिति प्रत्याख्यातः स एव वृषभाधिरूढो देव्या सह सर्वमङ्गलया क्षणाददृश्यत ।

व्याघ्रपादः—(सानन्दम्) ततस्ततः ।

पतञ्जलिः—ततश्च कृतप्रणामञ्च मां शिरस्युपाघ्राय "वत्स! आलोकयिष्यसि मदीयमानन्दताण्डवम्; इतः सन्निहिते गुरुपुष्ययोगे साधय तिल्ववनम्, यत्रेदमेवोद्दिश्य तपस्यति पुरुषव्याघ्रो व्याघ्रपाद" इति सप्रसादमादिक्षत् ।

व्याघ्रपादः—(मूर्च्छामभिनयति)

पतञ्जलिः—सखे समाश्वसिहि ।

व्याघ्रपादः—(समाश्वस्य पतञ्जलिमालिङ्गन्)

मन्वाना गगनारविन्दकलिकासौरभ्यमेतावतीं
वेलामीश्वरताण्डवं प्रति मुहुश्शङ्काकलङ्काकुलाः ।

स त्वं कश्चन देशिःकोऽसि परमः यद्दर्शनोपक्रम
[1]स्फीतानन्दधवे सुनिश्चितमिदं मन्यामहे ते वयम् ॥ ७५ ॥

पतञ्जलिः—सखे ! व्याघ्रपाद ! किमेवमभिधीयते ? तादात्विकं देवास्थानीभवं उदन्तं किञ्चिद्ब्रवीमि

त्वद्वृत्तान्तविशुद्धसात्विकगुणोत्सिक्तानि तातस्ततै-
र्देवर्षिप्रमुखैर्निजैः परिजनैराकर्ण्य कौतूहलात् ।
सायुज्यावधि दानमानतशिराः संचिन्त्य देव्या सहै-
वात्मानन्त्वधमर्णमेव मनुते देवः पशूनांपतिः ॥ ७६ ॥

अल्पे के बयमीदृशं तव यशः स्तोतुं विभोरग्रतः
देवर्षिप्रमुखैस्त्वदीयचरिते प्रस्ताविते कौतुकात् ।
प्रादुर्विस्मयनाकिकम्पितशिरःप्रेंखन्मणीकुण्डल-
स्तोमारब्धझणज्झणारवमयी जाता क्षणं यत्सभा ॥ ७७ ॥

व्याघपादः—तवेव यस्य रसनाः सहस्रं सन्ति हि प्रभो ।
सत्वदीयंयशःस्तोतुं समर्थःपृथिवीतले ॥
कञ्चि पुनरेवं तर्कयामि ॥

तादृङ्निश्चयदुर्निरूपविभवे त्वय्यञ्जसा वैधसीं
मूर्तिं तां प्रविहाय चन्द्रमकुटं तत्प्रादुरासीन्महः ।
नीरोमाञ्चतया तदात्वपरमानन्दोर्मिचिह्नं चिरात्
आनन्दाश्रुतरङ्गितास्समभवन् फुल्लाः सहस्रं दृशः ॥ ७८ ॥

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1 आनन्दाय

पतञ्जलिः—आस्तां तदेतत् । (पुरः चित्रपटमवलोक्य) कुतोऽयं मयनाम्ना दानवेन निर्मितः सिंहवर्मणे नृपतयेः प्राग्दत्तोऽभूतपूर्वः चित्रपटः ?

उपमन्युः—वासुदेवेन गुरुदक्षिणीकृतोऽयम् । अथ मयेन किमर्थं लिखितं, दत्तञ्च सिंहवर्मणे ?

पतञ्जलिः—चित्रपटहस्त एव दृष्टः स तक्षा पृष्टश्चाचष्ट । "वाक्केलिकलहव्यतिकरे समुद्यतवज्राद्वज्रपाणेः परित्रातोऽहं सिंहवर्मणेऽति" तिष्ठतु तदेतत्तमेव सकलमङ्गलनिदानानं गुरुपुष्ययोगं प्रतीक्षामहे ।

इति निष्क्रान्ताः सर्वे

चतुर्थोऽङ्कः समाप्तः

श्री चिदम्बरेश्वराय नमः ॥

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